The Minotaur Trilogy

by Margaret Cameron & David Young

Part One
Mintoaur **The Island**

Part Two
Mintoaur **The Labyrinth**

Part Three
Mintoaur **The Boats**

The Minotaur Trilogy
Clews to the Unrepresentable, the Impossible

Progeny of a white bull and Queen Pasiphæ, the fabled Minotaur is a creature without category, a haunting threat, a provocation. At once singular and composite, it is ultimately unrepresentable.

The Minotaur Trilogy takes its imagery from two myths. It brings these into coincidence, lifting each in pieces from the realms of cultural history, lifting each out of linear time and narrative defense. One myth concerns the lost music for Claudio Monteverdi's opera *L'Arianna.* Except for the exalted *lamento, L'Arianna* is unknowable in its scored parts, yet remains a touchstone in the history of seventeenth-century opera, renowned for the splendour its staging in 1608. The second myth concerns material traditionally 'proper' to opera, that of ancient gods, goddesses and heroes from the poetic heritage of the classical world. The three parts of *The Minotaur Trilogy* implode into spaces premised upon the existence of the Minotaur, Ovid's 'part man and part bull'. The implosion, this bursting inward, is a kind of archaeological process of gathering, arranging and elevating fragments, sometimes holding them up to the light, literally, but a process of synthesis rather than analysis. We witness Monteverdi amongst the characters who divide the task of this archaeological enquiry; who share the role of orchestrating rich particulars, and abstracting them into the ritual of performance—the ritual by which we might recognise the unrepresentable.

The places evoked and explored by *The Minotaur Trilogy* are settings in which unutterable deeds have been done. In the manner of tragedy, each of these deeds is a source of suffering, loss, potential transformation. Hence Part One of the opera, 'Minotaur The Island': a place inhabited by the monstrous child of perverse love, or impossible love—so the island of this love, desolate and forbidding. Let the island be Naxos, too: the island on which Theseus abandoned Ariadne, the setting for Scene 6 of *L'Arianna,* which culminated in Ariadne's lament. In a letter of 1620, Monteverdi described this music as 'the most essential part' of his opera.

Hence Part Two, 'Minotaur The Labyrinth': a place of intricate, mystifying design, though constructed by a skilled craftsman, not a god. Made to conceal the Minotaur—to try to consign it to oblivion. The Minotaur's prison and slaying-place. Akin to the creaking, submerged darkness of a ship's hold that nurtures vermin; that permits the stowaway to elude capture, and to sleep—though every lucid dream may be a nightmare. The labyrinth is also the path trodden by those who are grieving, lit now and then by flashes of insight.

Hence Part Three, 'Minotaur The Boats': the boats of betrayal, by which Theseus deserted Ariadne—she who had helped him devise an escape from the labyrinth! The boats on which Theseus's failure to raise a white sail prompted the suicide of his father, King Ægeus. Boats turned toward the future of survival, which involves forgetting and fabrication. Or the boats in formation at the beginning of the voyage into war, or love, the crew an omniscient chorus in the black of mourning.

Inside The Salon at the Melbourne Recital Centre, free of a fixed proscenium, the audience formed the landscape in which *The Minotaur Trilogy* took place. Naturally this terrain, locus of collective memory, reverberated with each foray into the symbolic realm.

'After great pain a formal feeling comes—' ... Emily Dickinson. But as every artist knows, an expression of great pain takes power from a formal structure. The structure can seem comparatively open, such as that of the recitative composed by Monteverdi for Ariadne's lament, set forth on a stave so as to render Italian rhythms of speech with dramatic precision.

The three scores for *The Minotaur Trilogy* feature watercolour paintings in which white space abounds. They have an appearance of transparent texture, yet as a compositional language these pictures prove as exacting as notated recitative. A restricted palette—mostly shades of blue and grey-black—focuses attention on the chromaticism and faint lines of narrow washes. The scores also include written instructions, photographic tableaux, lists, literary quotations, and references to other paintings, constituting an integrated vision for the opera, in which instrumentation and sonic gesture, choreography, costuming, props and design are inseparable.

Together with the figures of Dædalus and his son Icarus, the Minotaur signifies the risks inherent to any creative act, including the act of interpretation. In the Prologue to *The Minotaur Trilogy,* Venus speaks of 'the weighted calculation of every interaction'. By this line she points out the opera's aesthetic austerity and rigorous formalism. She also highlights the nature of the performers' discipline. The dedicated work of the ensemble involves, first and foremost, attunement to contingency: as the score of Part One acknowledges, 'certain stage actions, costumes, words, sounds, objects may not be possible. It is best to concede this. Then to continue to form relationships between what is and what is not possible'. In performance, the atmosphere becomes taut, as when clouds are spreading at a great height. The ensemble's concentration fosters in the audience an intensification of perception. We become aware of the fragility of thought and sense impressions, and of transcending this fragility from moment to moment. The effect can be visceral, strangely euphoric. It elicits an intuitive desire to keep following the elusive *clew*—that is, the skein of Ariadne's thread, the origin of our word 'clue'. Through *The Minotaur Trilogy,* the skein is before all else a thread of listening, audible through the whole body, tightly wound at times into a single note that is beautifully, dangerously suspended, like a smoke signal from a windless rise.

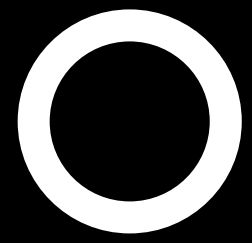
Cynthia Troup
October 2012

Minos the King

‘Who could run a thread through the internal spirals of a conch shell?’

Dædalus the Architect

‘Drill a small hole in the centre of the shell and smear honey around the edge. Set an ant on the shell’s lip with a fine thread tied to its rear leg, and it will thread the shell.’



Part One

Minotaur The Island

Lost

— Unable to find the way to a place

— Wasted or not taken advantage of

— Not understood or appreciated by someone

— Unable to cope with a situation

— No longer in existence or use

— Completely absorbed or involved in something

— Confused or bewildered by something complicated or poorly explained

— Destroyed or killed

Cast

Ariadne
With a sound puzzle box containing a thumb piano, a small boat, a glass ball, a bamboo pipe with base, and one marble.

Venus
With a sound puzzle box containing a cribbage board, a glass ball, a bamboo pipe with base, and one marble.

Pasiphæ
In a white hand-knitted dress. With a sound puzzle box containing a metal disc, a glass ball, a hollow gourd with small gourd, and one marble.

Theseus
Dressed as a matador. With percussion instruments: bass drum, tam tam, lots of shell chimes, various gongs and wood blocks, whistles, bells, rain stick and ratchet.

Dædalus
In black. With a double bass.

Monteverdi
In a medieval dress. With a harpsichord.

The small Minotaur
With a black kickboxing mask on backwards and fur boots.

Icarus
In a medieval dress with a gull head.
With a harpsichord.

Notes

Minotaur is a place—the island of Minotaur.

Lost—there is a story but that is not our opera.

Through-composed. A continuous thread.
No sagging, everything *attacca.*

With each instruction and movement, attend to the sound, the event density, the distribution of pitch and timbre, the dynamics, attack and decay.

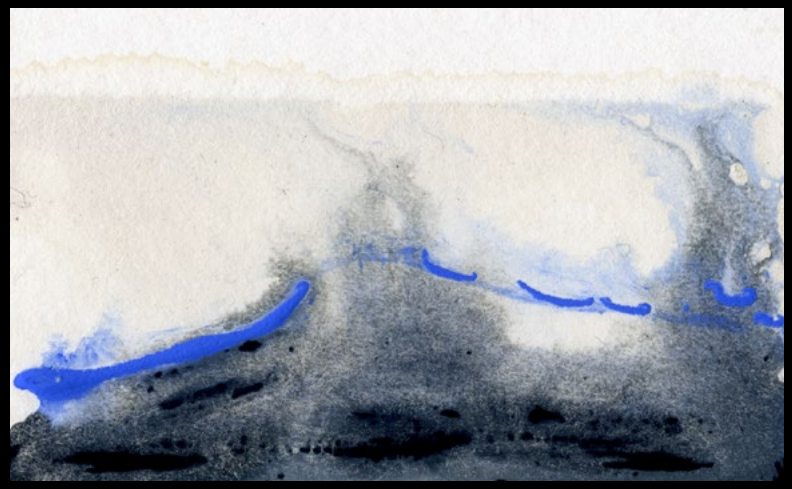
The text in bold is a score for movement.

The music is:
—tense
—just out of reach
—fracturing and breaking into bits
—travelling through corridors

The objects are the island, and are moved around the space like flotsam from a shipwreck that is washed ashore.

The things that are explicit—certain stage actions, costumes, words, sounds, objects may not be possible. It is best to concede this. Then to continue to form relationships between what is and what is not possible.

Over time, the work becomes finer, turning to a single thread of listening.



Notes about the watercolour scores

The watercolour scores are to be played from left to right.

The vertical axis indicates relative pitch, not necessarily using one's full *tessitura.*

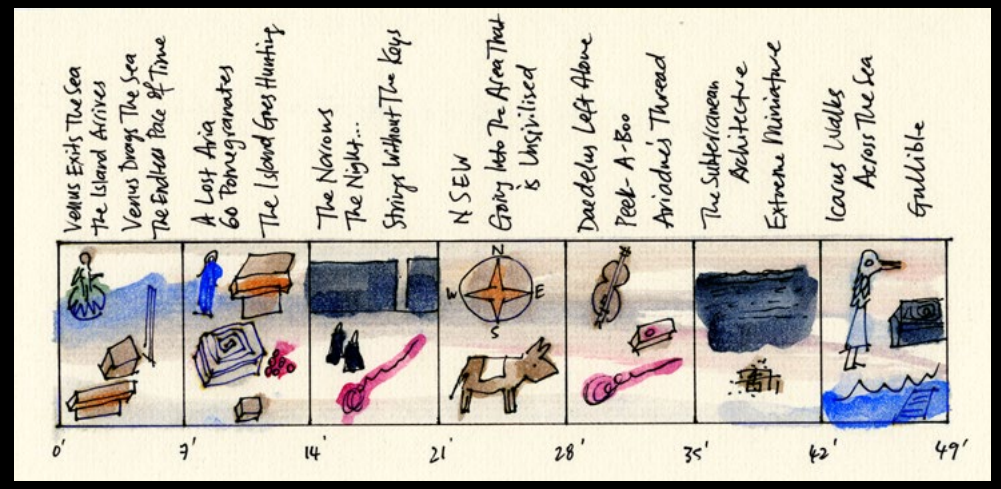
In the case of percussion, different instruments should be employed to render the various textures, shapes and lines as accurately as possible, also attending to pitch across the vertical axis.

The horizontal axis indicates time.

The darker and more intense the colour, the louder, although in general dynamics should remain between *ppppp* and *mf,* only very occasionally getting louder than this.

Some watercolour scores have specific instructions about instrumentation, duration, event density, timbre and so on. In general, Ariadne is blue, Theseus is black, Dædalus is brown and Monteverdi is green, although there are exceptions.

While this notation has some inherent freedom, it should be performed as precisely as possible, attending to every minute texture and marking.



0’

Venus Exits The Sea 2’06
The Island Arrives 4’54
—Venus Drags The Sea
—The Endless Pace Of Time

7’

A Lost Aria 3’30
18 Pomegranates 1’24
The Island Goes Hunting 2’06

14’

The Narrows 2’48
The Night That Only I Can See 1’24
Strings Without The Keys 2’48

21’

North, South, East, West 4’12
Going Into The Area That Is Uncivilised
– A Madrigal 2’48

28’

Dædalus Left Alone 3’30
Peek-A-Boo 2’06
Ariadne’s Thread 1’24

35’

The Subterranean Architecture 2’06
The Ant And The Shell 4’54

42’

Dying In Battle 2’48
Coda On The Pier 4’12

49’

Venus Exits The Sea

duration 2'06

Venus is alone. Drenched, she says:

'I have nothing.
I have no special knowledge.
I am bare.

The wind is skinny.
[Lost and searching]
I am only me.

Here I am.
Washed up. [Voiceless]
Shivering again...

On the shores of Minotaur—
the worst place I can imagine.
Yet even if I were to die—
I would return.'

The Island Arrives

duration 4'54

The island arrives silently, delicately and deftly
(carried in by Monteverdi, Dædalus,
Theseus, and Ariadne in that order).

—Three sound puzzles (small wooden boxes)

—One Ionic, plaster pillar

—One finial

—Four wicker boxes and matching table

—One wicker tray

—The instruments: bass drum, tam tam, lots of shell chimes, various gongs and wood blocks, whistles, bells, rain stick and ratchet; double bass; harpsichord.

Venus continues 'Venus Drags the Sea'.

When the island has fully arrived, surrounding Venus, Theseus and Dædalus play 'The Endless Pace of Time' which ends with Venus' 'Listen' gesture.

Venus Drags The Sea

Slowly, Venus says:

'I have dragged the sea for pure high voices
As yet untouched by the bull.
From these salty waters of blood
I bear the beautiful. And with the lunar tides
Their shell-lips open to satisfy the island—
Losing breath to all the memory
frothed up here
On the narrow shores of Minotaur—

'There is a story that is not our opera.

'Beneath surfaces that touch surfaces
Identity is all timbre.
Along the telling walls of trackless woods
Where a fatal sentence stops,
A beast is hidden in the listening dark.
With each cheek upon blank stone
—You will hear the snorting...
Impossible to locate.

'Pawing and terrible—
"Love, you are the bull of heaven",
She is whispering, her hands shaking.
We come to this place borne of that night
She wore when she wore the night out—
Losing her body—
Rapt and gaga as her husband for heaven.

'In broad daylight—
So to make heaven gaga for her—
She slid into the dark belly of a wooden cow.
Come, we have all made them—
With primitive logic
To greet heaven on all fours,
To hold it, like a chalice
Containing the blood of its owner.

'Why? She did not die
In that unbearable coital event.
I cannot tell you.
[Whispering] 'If Love you are the bull of ecstasy then your monster is this place—
Half beast, half brother—
A taut contraction to the endless
Pace of time, the weighted calculation
Of every interaction.'

Venus makes a 'Listen' gesture with her index finger and eyes, indicating that nothing is accidental.

'If my ear could capture
all the sounds of the world,
I should hear his steps.'
[Jorge Luis Borges]

Venus places a basket on her head.

'Listen' gesture
Photo: Daisy Noyes

Percussion and double bass 2'48

The endless pace of time — David Yeary 2011

The Endless Pace Of Time

duration 2’48

Theseus and Dædalus follow horizontal lines across the page from left to right, from top to bottom, with a slight hesitation at each vertical line. Use constant *glissandi* in whistle-tones and glassy artificial harmonics, *sul tasto,* sticks sliding on the edge of cymbals and woodblocks.

A Lost Aria

duration 2’48

Ariadne places a basket on her head.

A lost aria, Ariadne and Monteverdi, played always together, as though remembered from 400 years ago. Ariadne sings the horizon’s cloudy contour; the harpsichord keys the small dots, and strums the strings very lightly for the white clouds.

Ariadne sings:

‘She could have music depending on the wind.’

A Lost Aria
Soprano and harpsichord
3’30

She could have music depending on the wind

18 Pomegranates

duration 1’24

Ta da! Could the opera be in the box?

Theseus and Dædalus sweep in with the wicker box on its side.
The lid drops open.
Pasiphæ appears with a basket on her head.
18 pomegranates spill out into the marketplace.
Colour and movement. *Tutti.*

The Island Goes Hunting

duration 2’06

The island travels, hunting.

Extremely aware of sound, all the objects prowl,
with dead stops, to another location.

Pasiphæ wears the welding mask and carries the finial.

In the watercolours, Theseus playing the upper black shapes.

Surfaces are placed against surfaces.

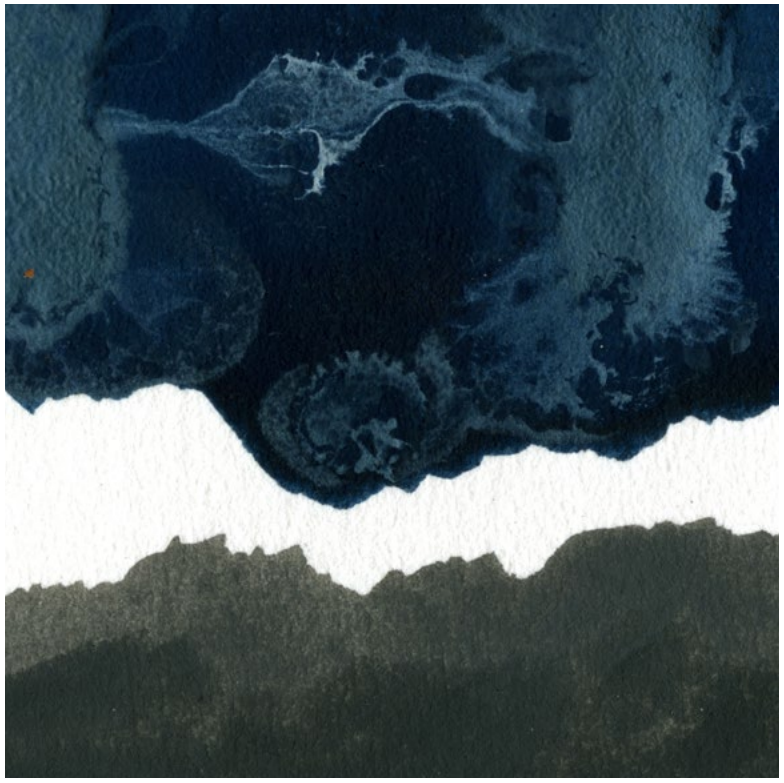
The Narrows

duration 2’48

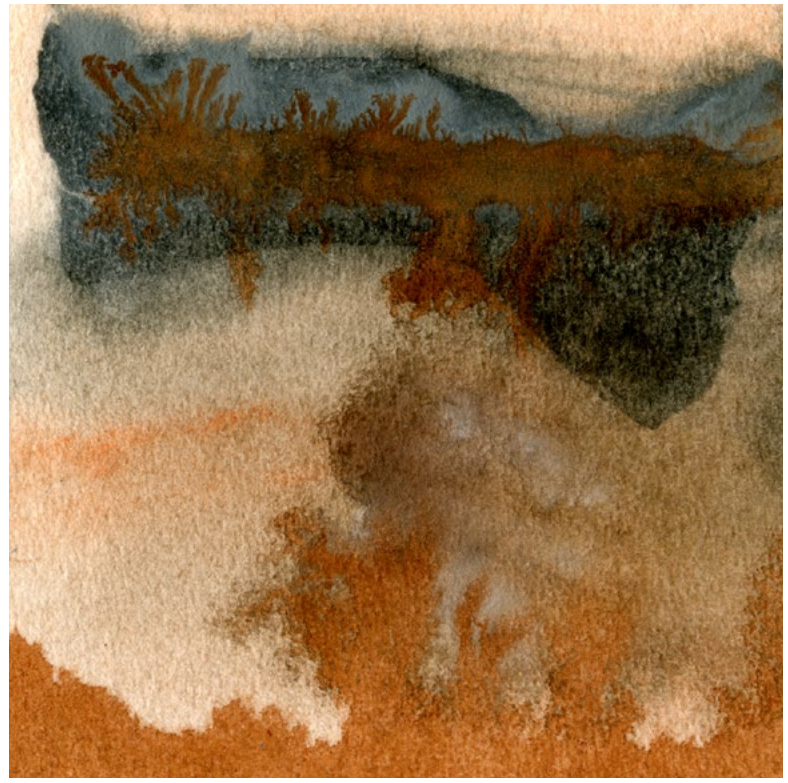
Stepping in the Narrows, with two mirrors,
accompanied by music:

In the watercolours, Theseus playing the upper black shapes.

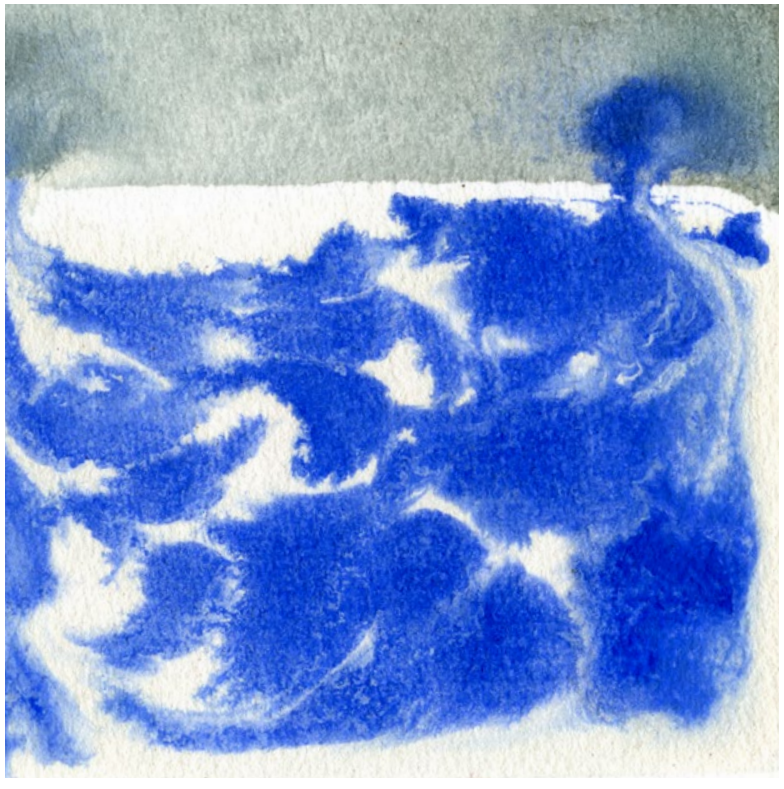
Dædalus playing below (gray, brown and blue respectively),
arco sul ponticello.



The Narrows - 1
Percussion and double bass
0’56



The Narrows - 2
Percussion and double bass
0’56



The Night That Only I Can See

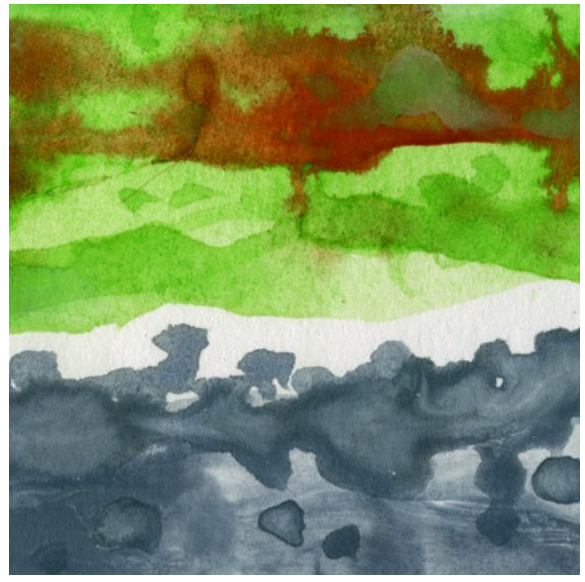
duration 1’24

Pasiphæ and Venus, with Ariadne:

An uneven path is lit by two empty lanterns.

In the watercolour, Theseus (black/gray)
and Dædalus (brown) play the night that only they can see,
joined in the third image by Monteverdi (green).

The Narrows - 3
Percussion and double bass
0’56



The Night that Only I Can See
Percussion and double bass
0’28 + 0’28 + 0’28

Strings Without The Keys
Soprano and harpsichord
2’48

Strings Without The Keys

duration 2’48

Ariadne just begins, holding the finial in one hand and the spindle in the other. She sings the upper white contours, incremental microtones along the edge, very soft:

‘Here in the night that only I can see
I have shed too many tears.’

Pasiphæ plays a high whistle. Monteverdi accompanies Ariadne, playing the lower white contours on the strings without the keys. Ariadne continues singing:

‘Will I let him die like this—when on that day there will be not light in our eyes?

The moon is threading a path in the dark.

Play the belly—the strings without the keys—the *arco.’*

West

North

duration 4’12

East

Like a jetty jutting out from the island, Theseus, Dædalus and Monteverdi place three wicker boxes in a line.

Ariadne, Pasiphæ and Venus with their sound puzzles:

Sitting in a line

Completely absorbed and involved

Playing the sound puzzles

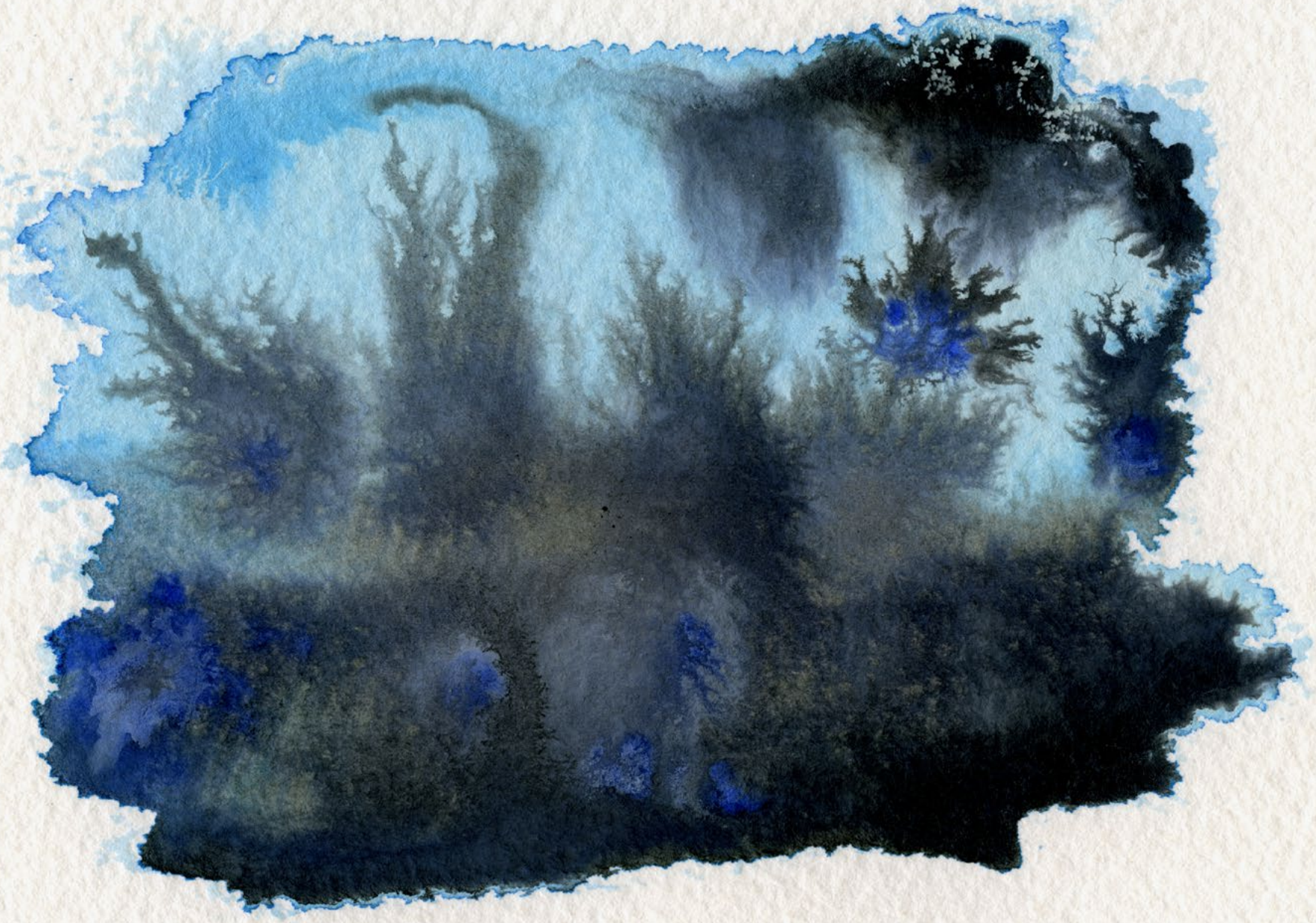
Nothing jarring or too clustered.

At one point, Ariadne sings the blue while almost silently strumming the black clusters of fingers.

They each finish with the ‘Listen’ gesture.

South

North, South, East, West
Soprano and thumb piano
2’48



Going Into The Area That Is Uncivilised - A Madrigal

duration 2’48

All at once, the madrigal starts. All gradually rise together as in a chorus and make horns with their fingers. Theseus plays the Chinese fortune sticks. Strict, panting pulse. Not necessarily together. Not too loud. Gradual *crescendo* and *accelerando:*

Tutti:

‘Once inside she turned her most impossible ear toward it.’

Repeat five times and then start phasing.

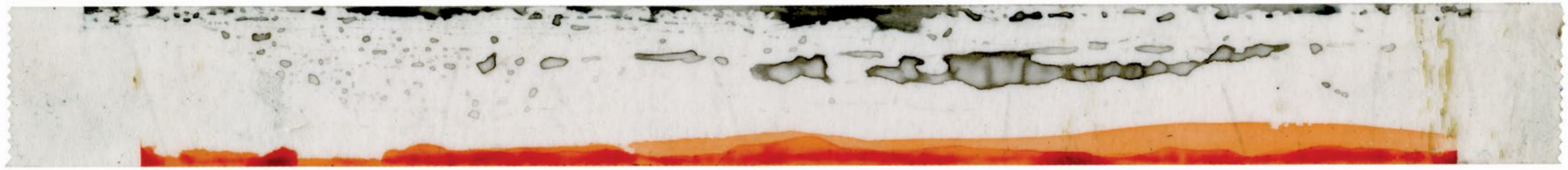
Repeat for almost two minutes until someone has an extended sound and movement episode of unbridled expression:

My every move is sounded, every sound is moved, as I travel. I go where I have never been before to get satisfaction.

At the end of the episode, Theseus casts the Chinese fortune sticks on the floor. Everyone except Dædalus gathers them and puts them away.

Dædalus Left Alone

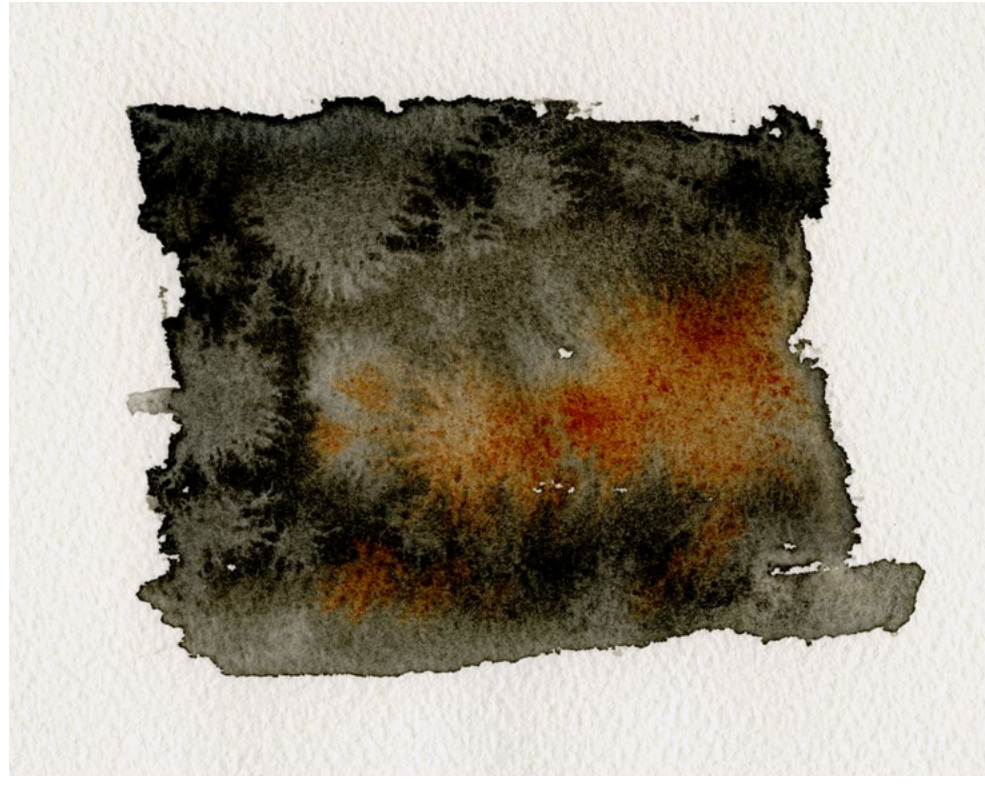
duration 3’30



Everybody leaves Dædalus alone
playing falling *pizzicati* only.

PEEK
–A–
BOO

duration 2’06



Theseus, wearing the welding mask, navigates using
a wooden labyrinth containing a ball bearing:

I bury sound as it travels pathways.

I do not alert anyone to my presence.

There are answers I do not want to hear.

Dædalus plays along.

Peek-A-Boo 1
Double bass
0’42

Peek-A-Boo 2
Double bass
0’42

Peek-A-Boo 3
Double bass
0’42

Ariadne's Thread

duration 1'24

Ariadne starts singing, establishing a thread.

Ariadne could sing:

'There are answers I do not want to hear.

I went the wrong way.

Now I can't do anything except start again.'

Ariadne starts again.

The Subterranean Architecture
Soprano, percussion and double bass
2'06

'La.'

The subterranean architecture

David O'Kane 2011

The Ant And The Shell

duration 4’54

Venus carries the small Minotaur in her arms.

Ariadne sings:

‘He could not memorise the twists and turns, the curves and convolutions.’

'He bored a hole in
the spiral.

He fastened a thread
to an ant.'

The Ant and the Shell 2
Soprano, percussion,
double bass and harpsichord
1'38

The Ant and the Shell 3
Soprano, percussion,
double bass and harpsichord
1’38

‘On the walls of time,
the cries still they come.’

Dying In Battle

duration 2’48

Theseus kills the small Minotaur musically.

Silence.

The small Minotaur performs the dying bull.

The carcass is dragged and unceremoniously dumped into the wicker box, with Venus and Ariadne. The lid is closed. Beautiful singing from within the box reaches into snorting:

You will hear snorting through the sound of its wanting.

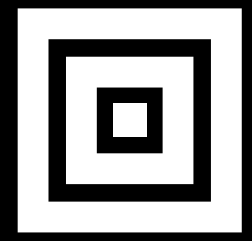
Theseus and Dædalus make horns with their fingers.

YOU WILL HEAR SNORTING THROUGH THE SOUND OF ITS WANTING

Coda On The Pier

duration 4’12

Icarus (with a gull head) plays the harpsichord on the pier.



Part Two

Minotaur The Labyrinth

Thread

— a very thin line of any substance, twisted or drawn out

— a filament

— a fibre

— the prominent spiral part of a screw

— a continuous connecting element

— to pass a thread through

— to string on a thread

— to pass or pierce through as a narrow way

Cast

Ariadne
Soprano

Venus
With a clarinet

Pasiphæ
With a bone and a conch

Theseus
Percussion: bass drum, tam tam, lots of shell chimes, various gongs and wood blocks, whistles, bells, rain stick, ratchet and a logdrum

Dædalus
Double bass

Monteverdi
Harpsichord

The Bull Ant

Notes

In complete darkness, a single thread of *'La'* is sustained throughout the entire 49 minutes of The Labyrinth. Everything is *sostenuto* and moves between *pppp* and *mf.*

During Canto 13, the *'La'* is silent.

Each canto concludes with a *tutti* chorus which explores the contours of the watercolour: Ariadne follows the uppermost contour; Dædalus follows the lowermost contour; Venus, Pasiphæ, Monteverdi and Theseus following the internal contours.

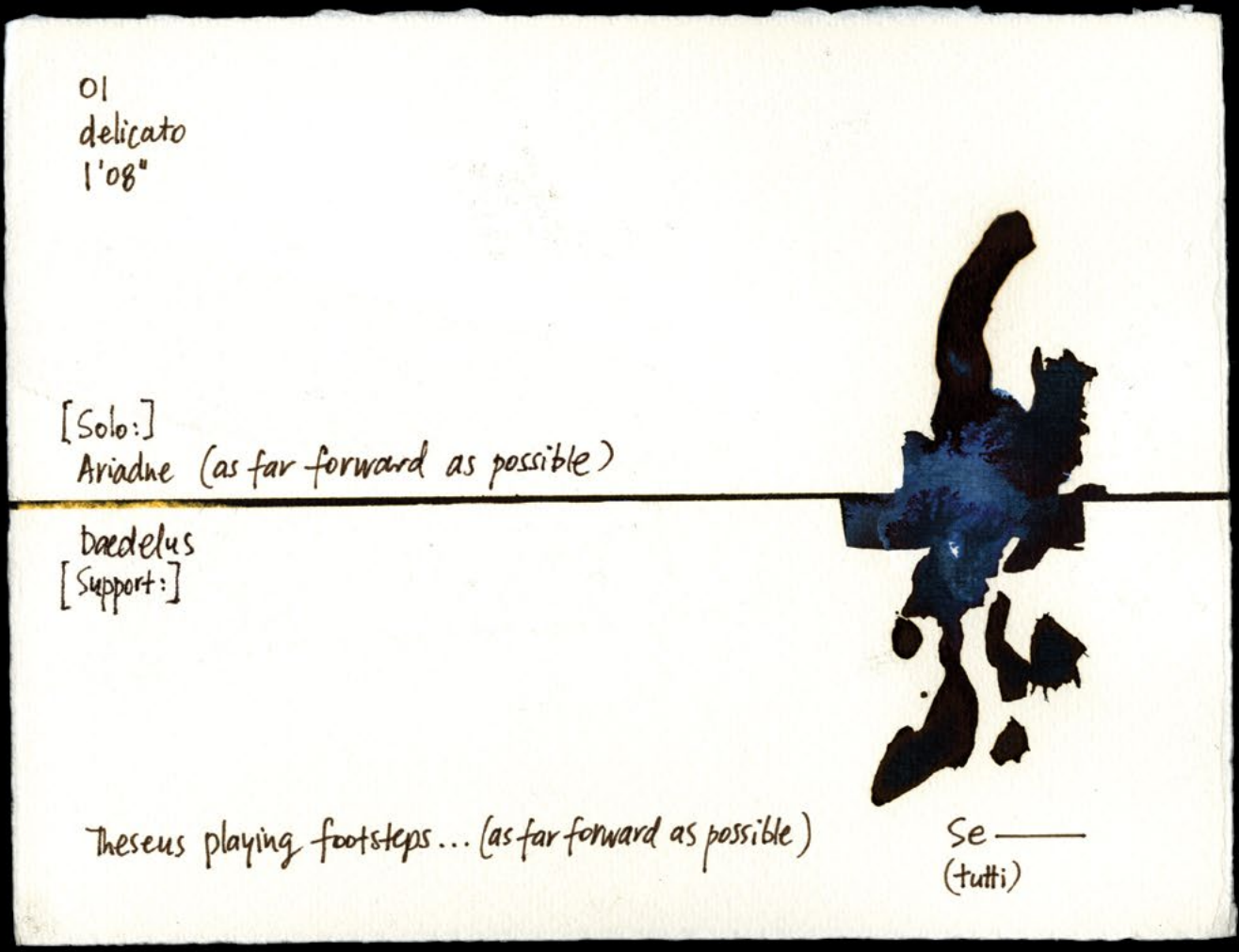
It is important that the *'La'* emerges unbroken from every *tutti* chorus.

Each *tutti* chorus is followed by a flash of light that illuminates a single image.

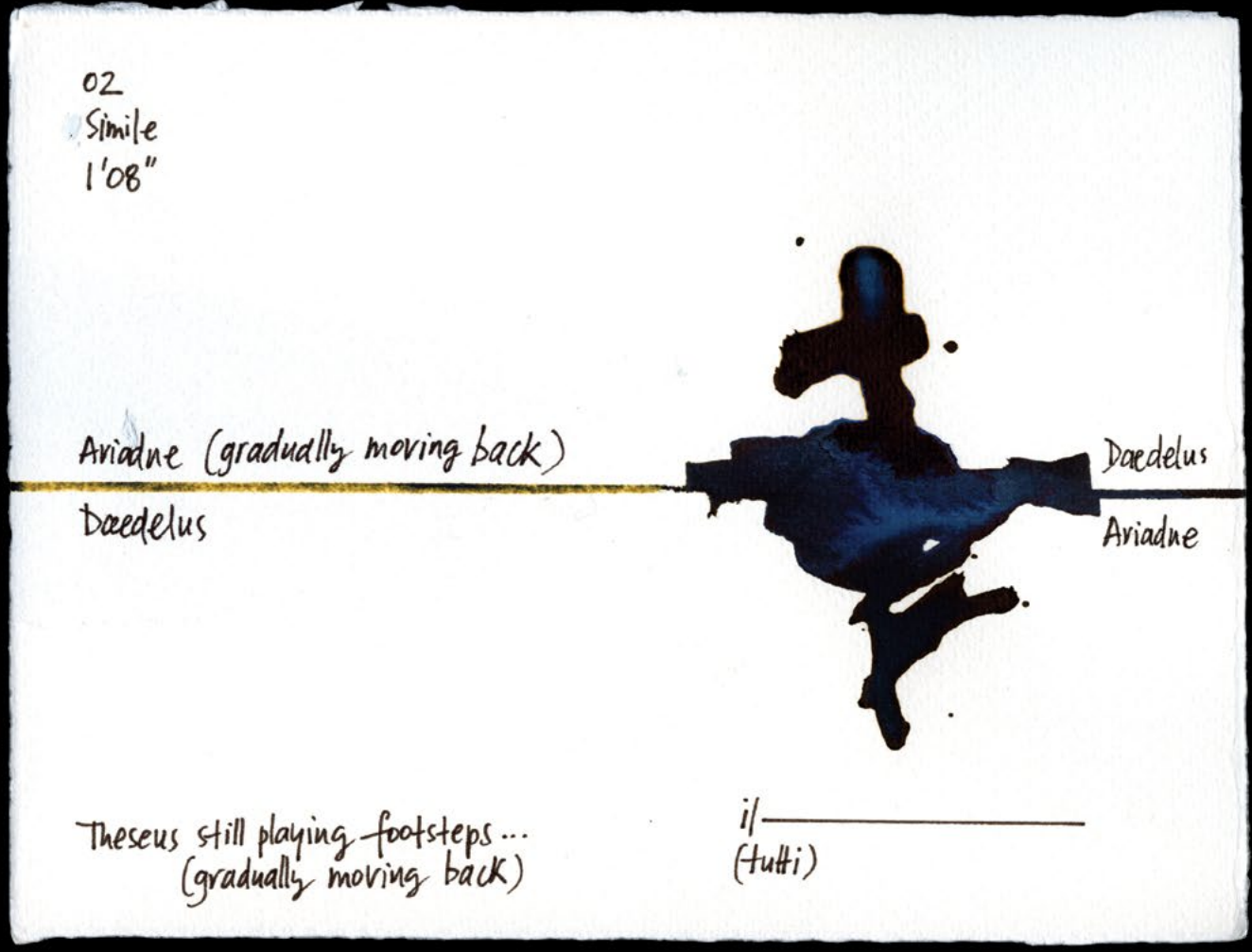
The image is created in the dark and explodes in the light.

The Cantos

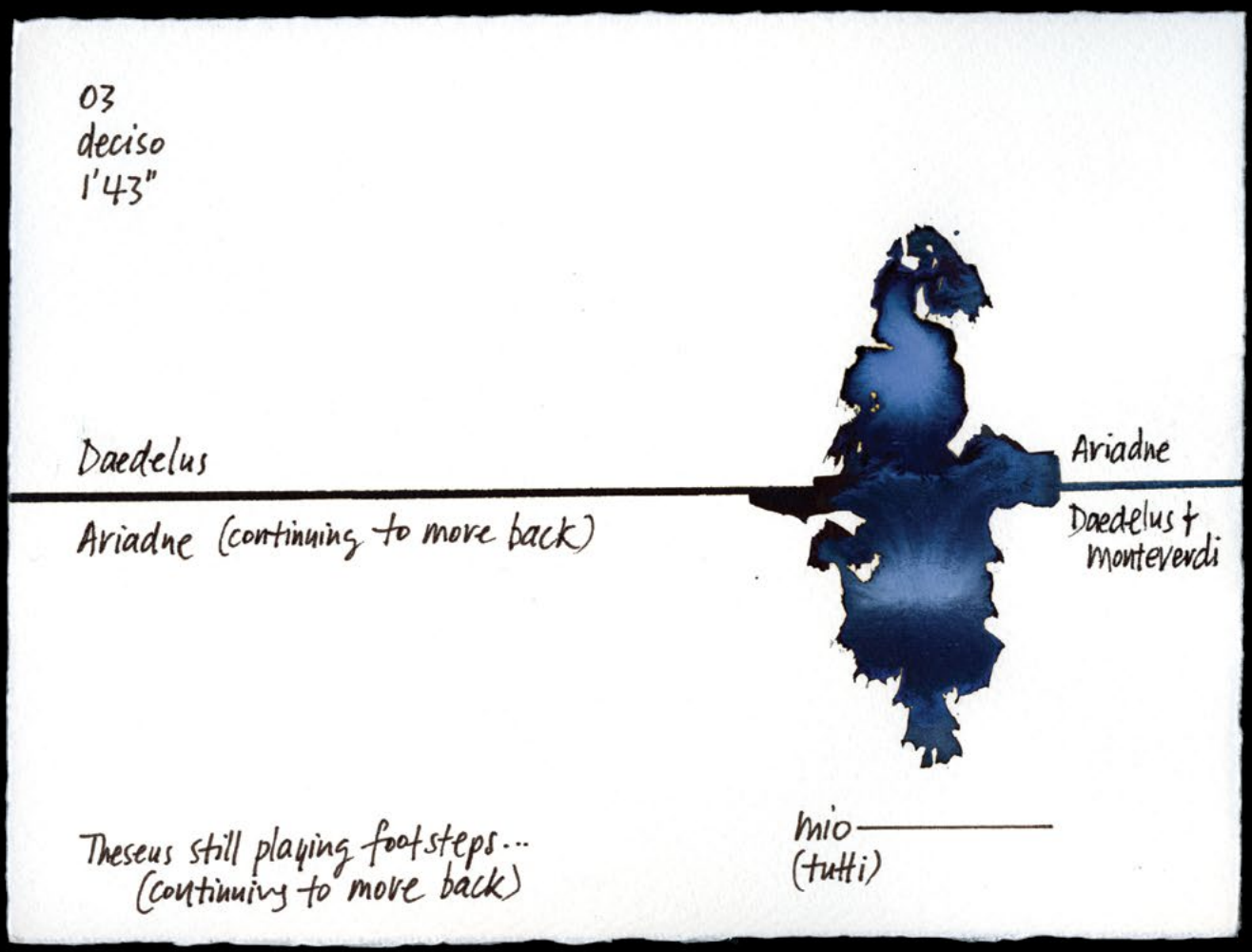
Canto 1	0'00"	*Se* (1'08")
Canto 2	1'08"	*il* (1'08")
Canto 3	2'16"	*mio* (1'43")
Canto 4	3'59"	*udito* (2'51")
Canto 5	6'50"	*potesse* (3'59")
Canto 6	10'49"	*percepire* (5'08")
Canto 7	15'57"	*tutti* (2'51")
Canto 8	18'48"	*i* (0'34")
Canto 9	19'22"	*rumori* (3'25")
Canto 10	22'47"	*del* (1'43")
Canto 11	24'30"	*mondo,* (2'51")
Canto 12	27'21"	*io* (1'08")
Canto 13	28'29"	*sentirei* (4'33")
Canto 14	33'02"	*i* (0'34")
Canto 15	33'36"	*suoi* (2'17")
Canto 16	35'53"	*passi.* (2'51")
Canto 17	38'44"	*Minotauro,* (5'08")
Canto 18	43'52"	*minotauro.* (5'08")



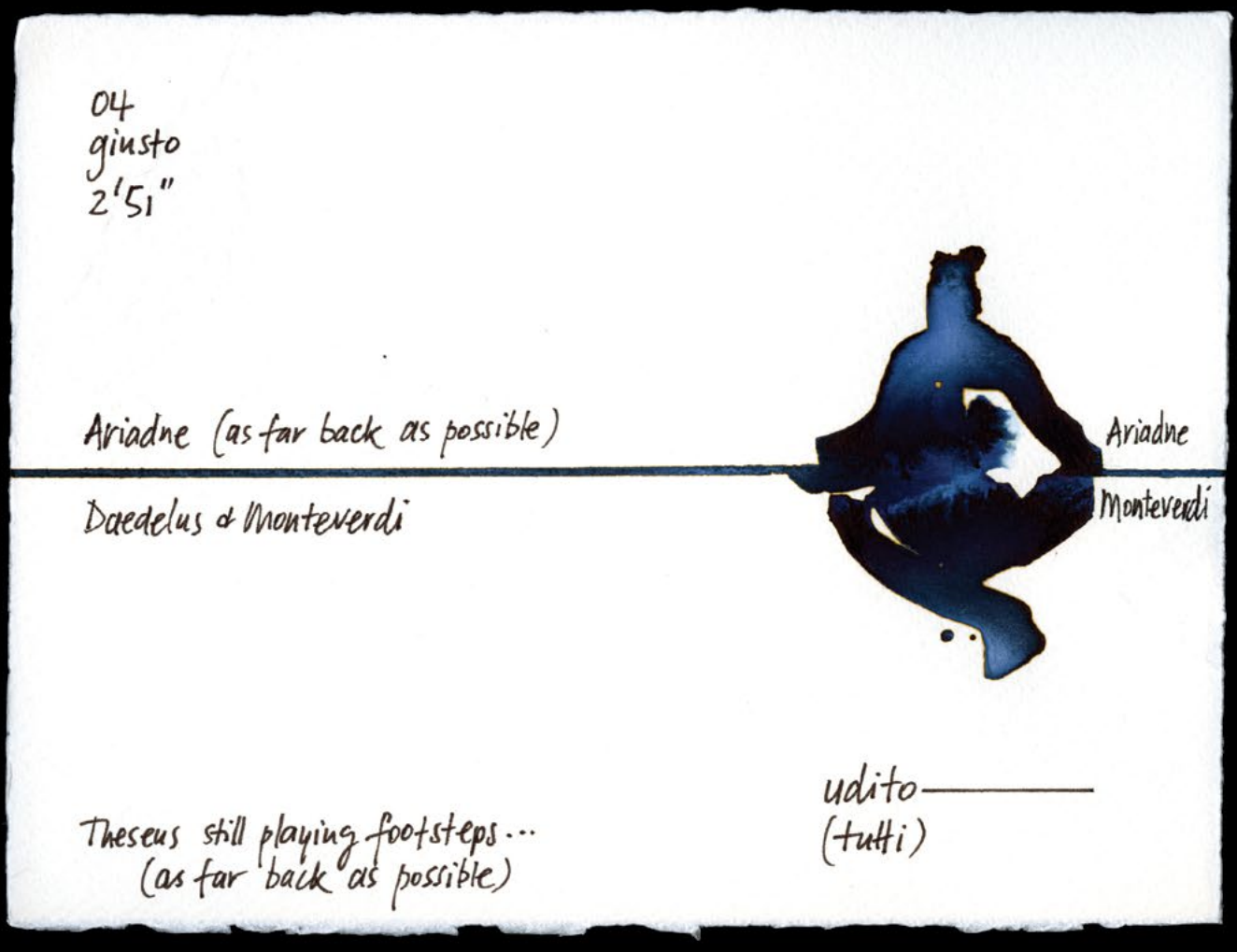
Canto 1. [Monteverdi]



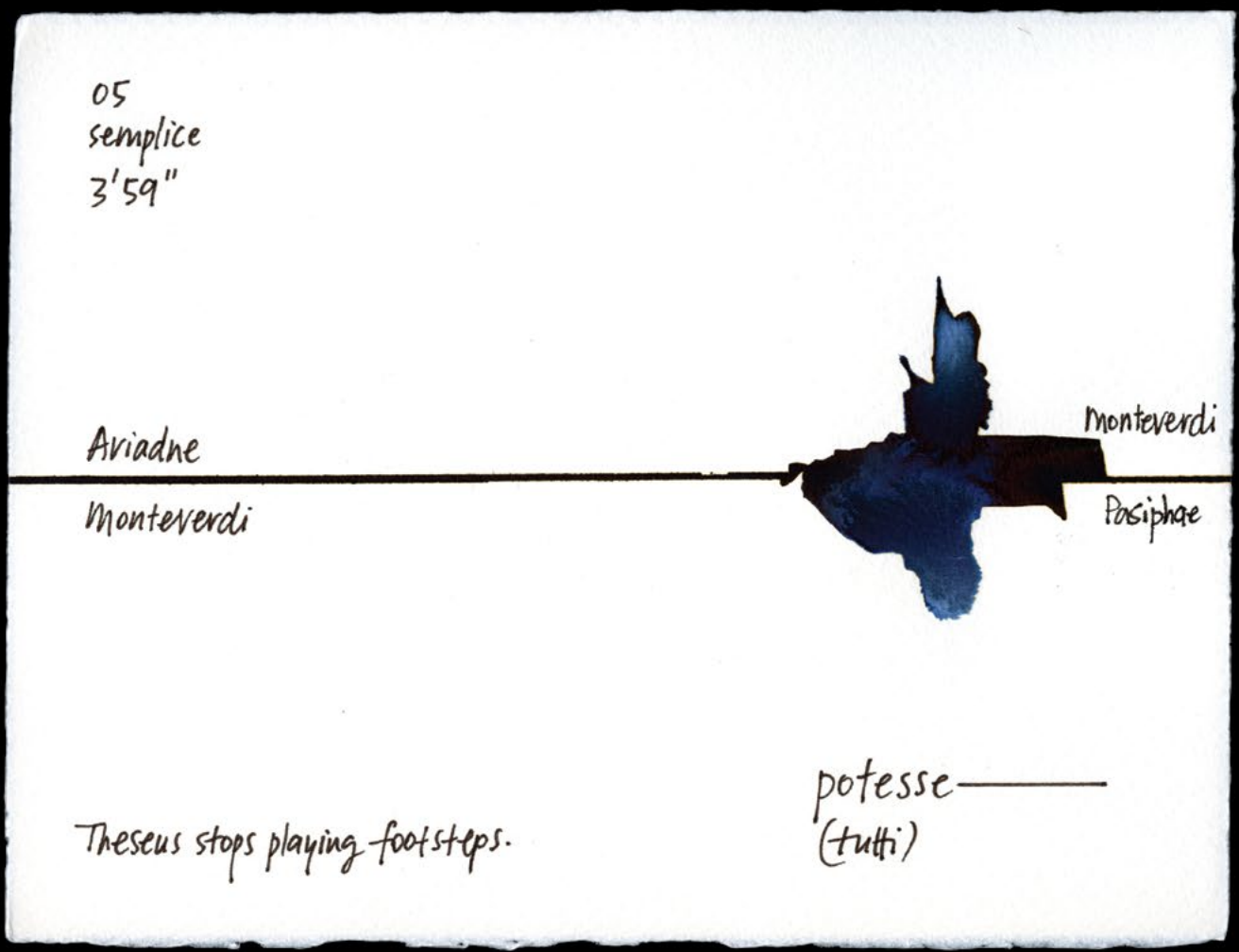
Canto 2. [Pasiphæ]



Canto 3. [Pasiphæ]



Canto 4. [Venus]



Canto 5. [Venus]

06
rigoroso
5'08"

Monteverdi

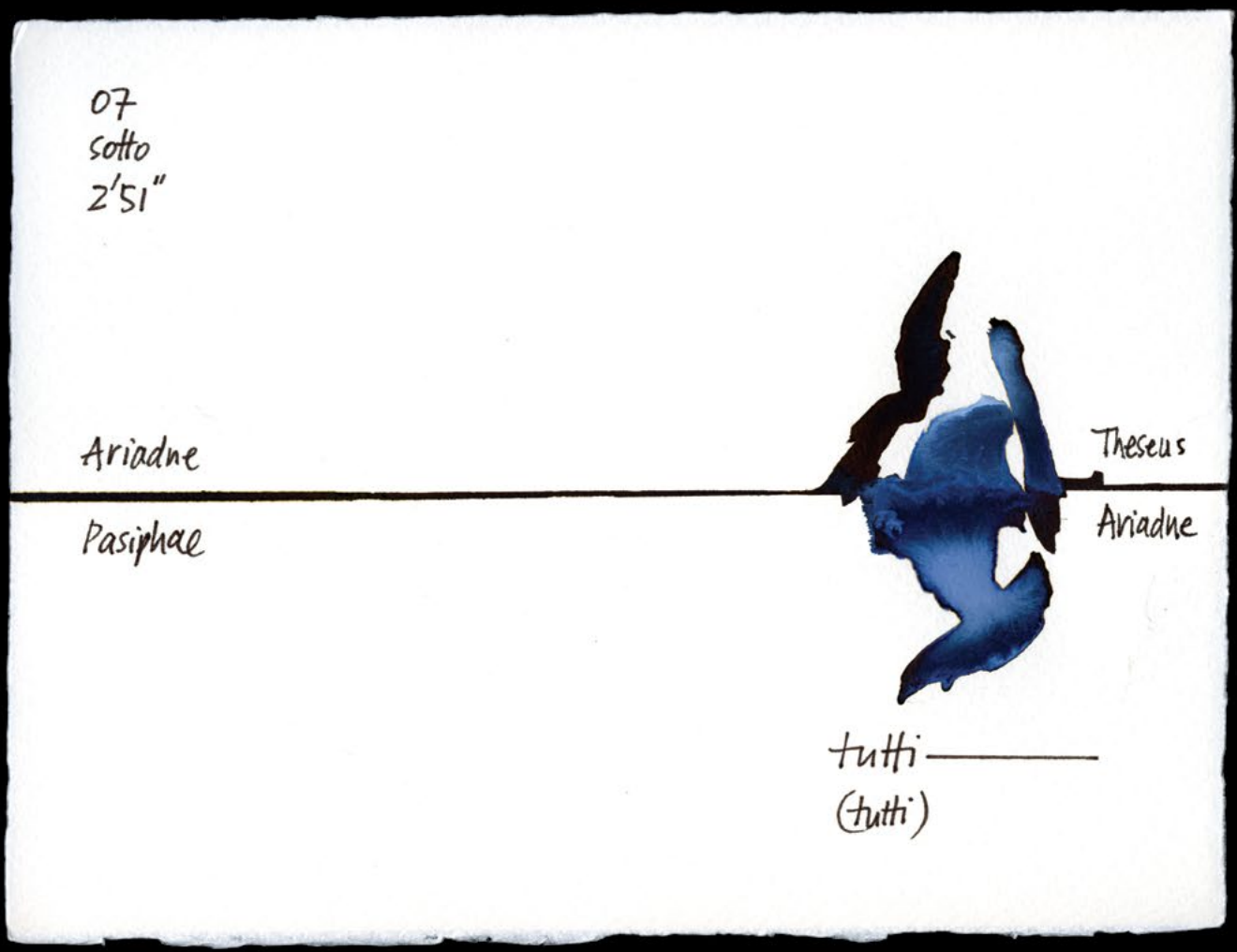
Ariadne

Pasiphae

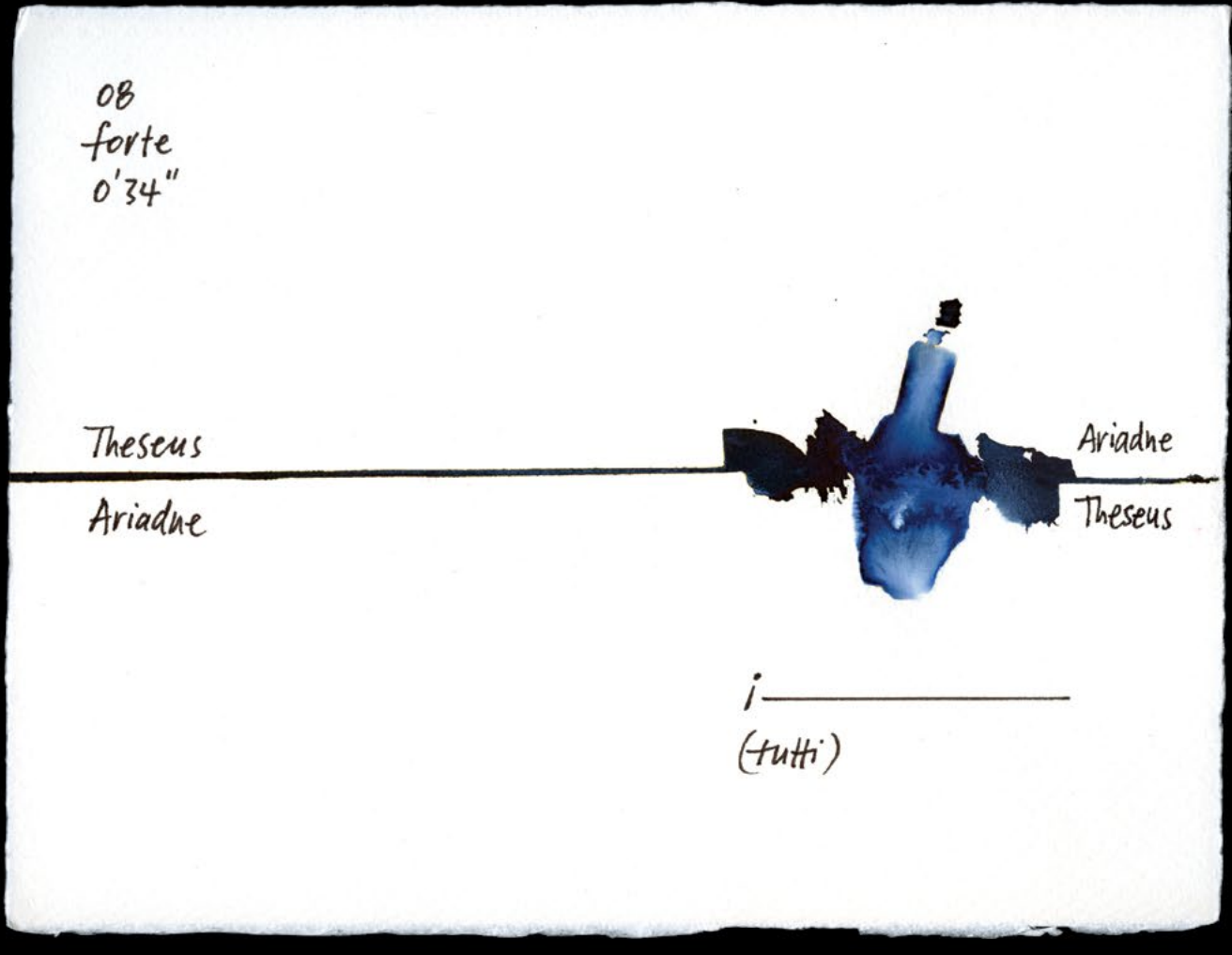
Pasiphae

percepire ——
(tutti)

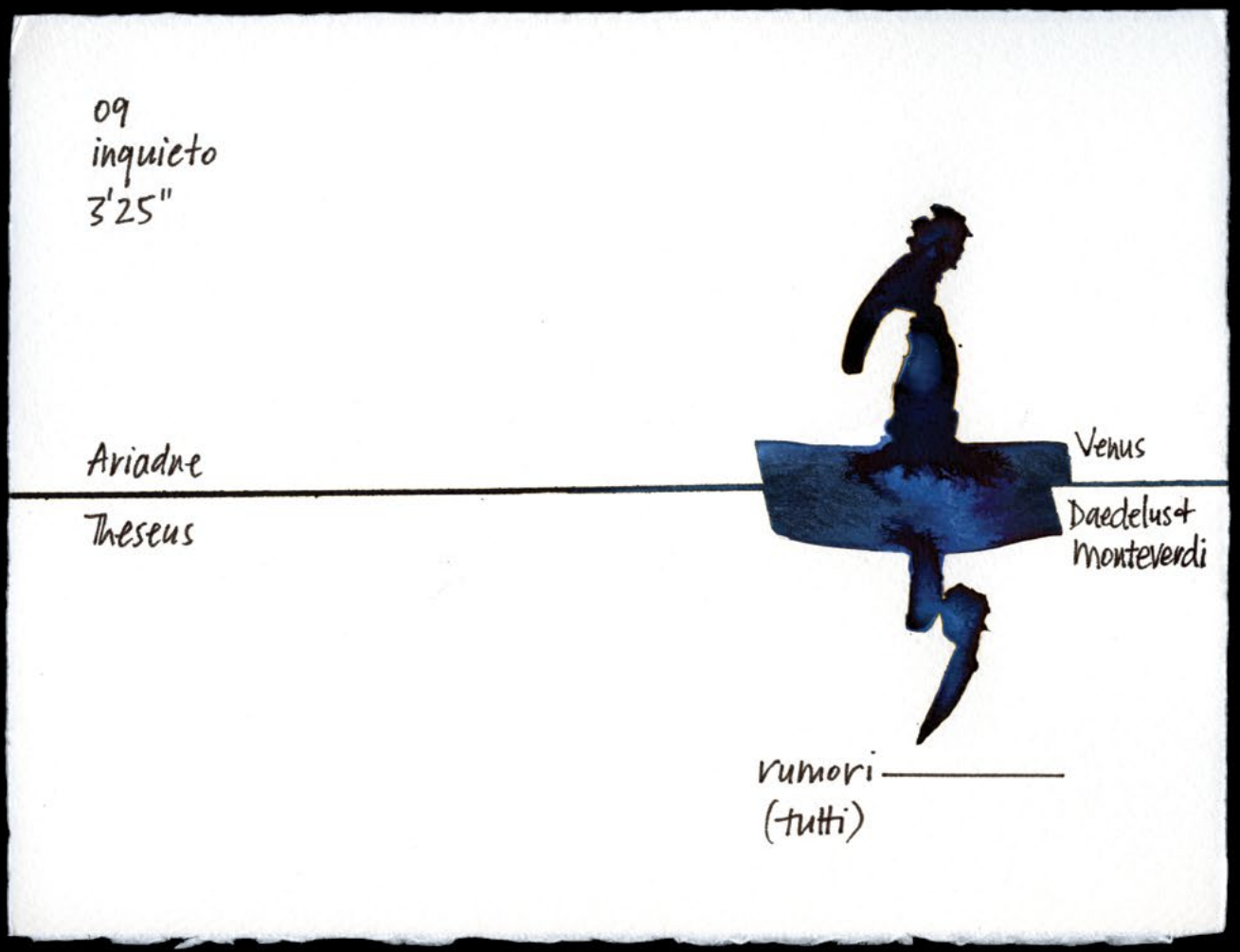
Canto 6. [Dædalus]



Canto 7. [Theseus]



Canto 8. [Venus & Dædalus]



Canto 9. [Pasiphæ]

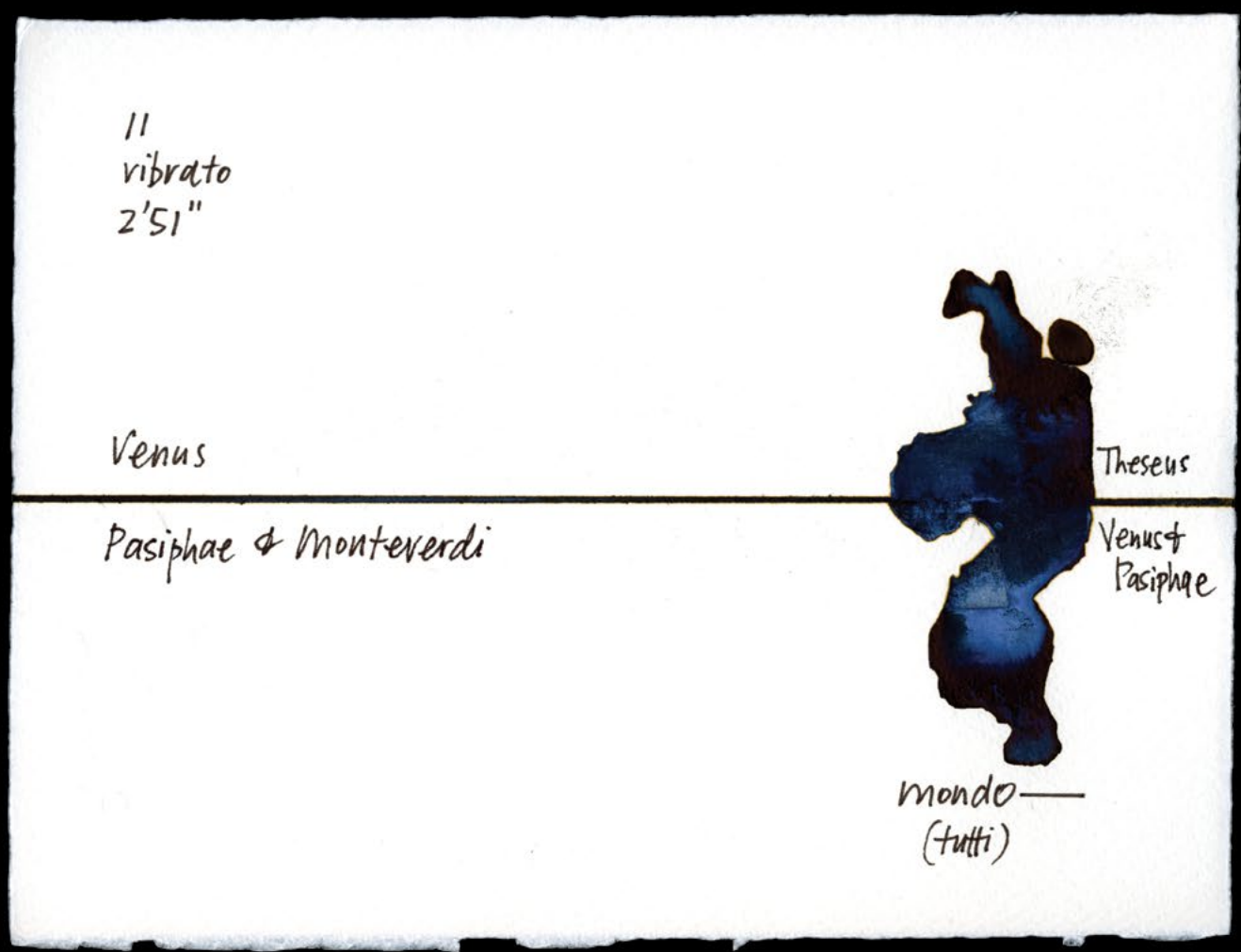
10
agitato
1'43"

Venus

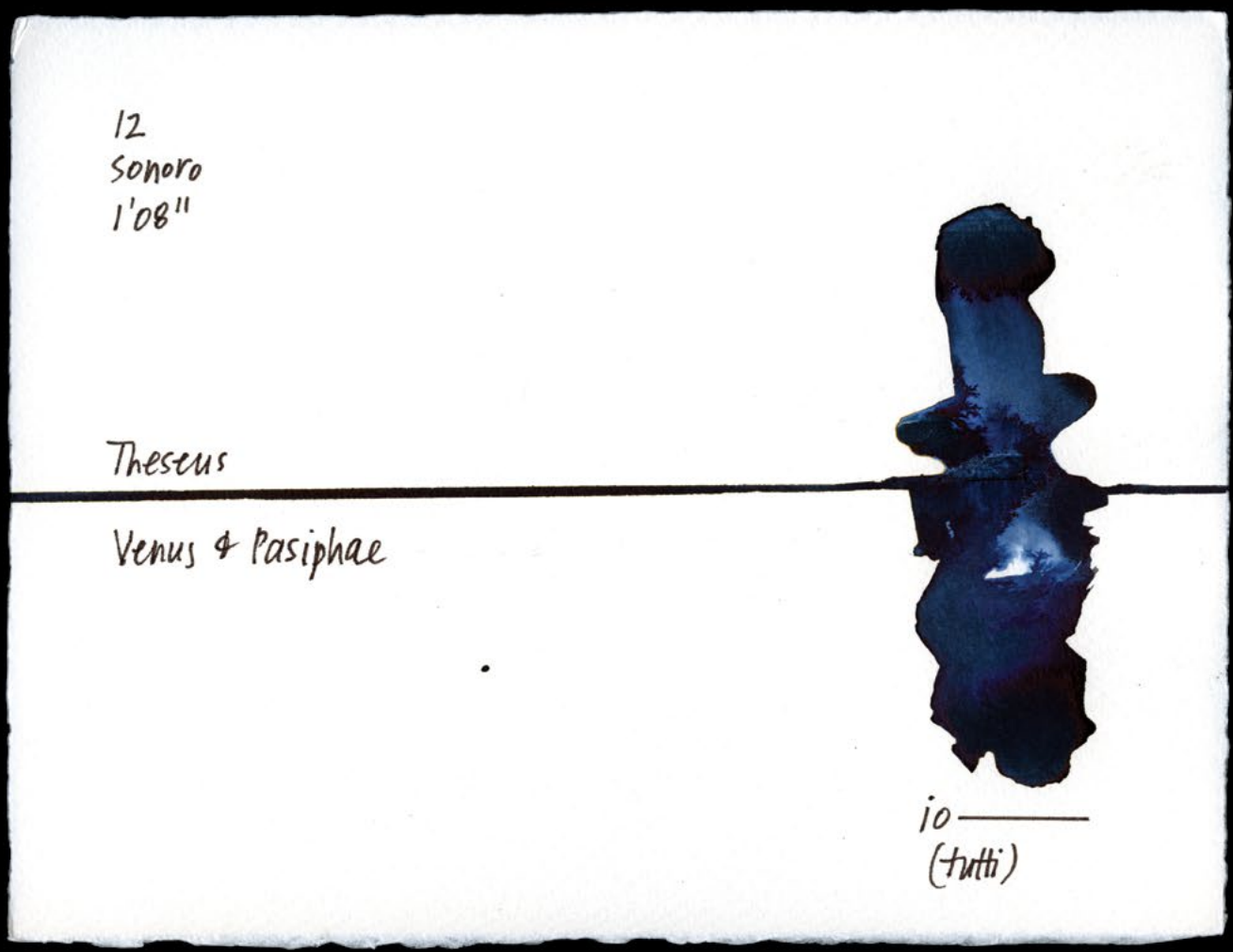
Daedelus & Monteverdi

del———
(tutti)

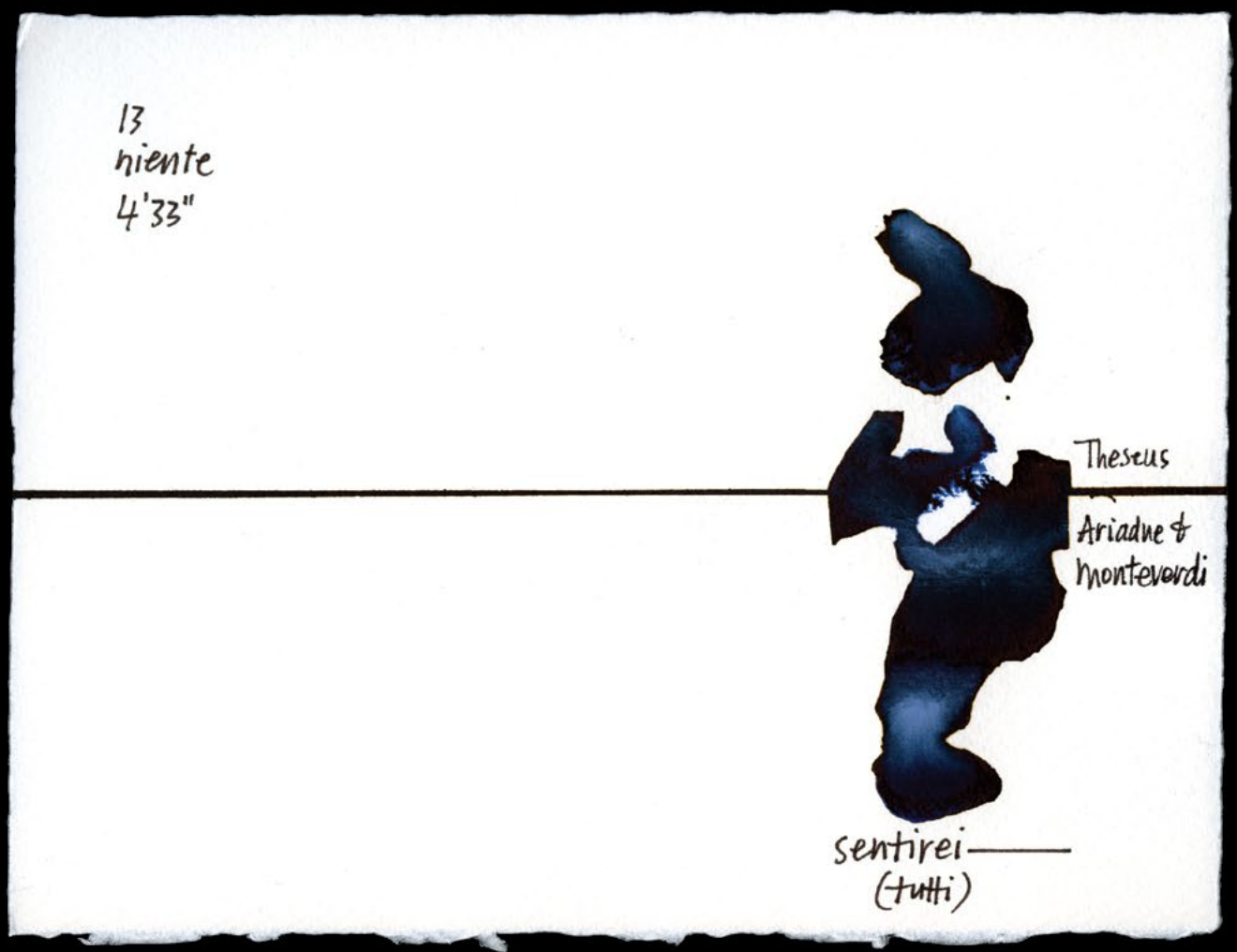
Canto 10. [Theseus]



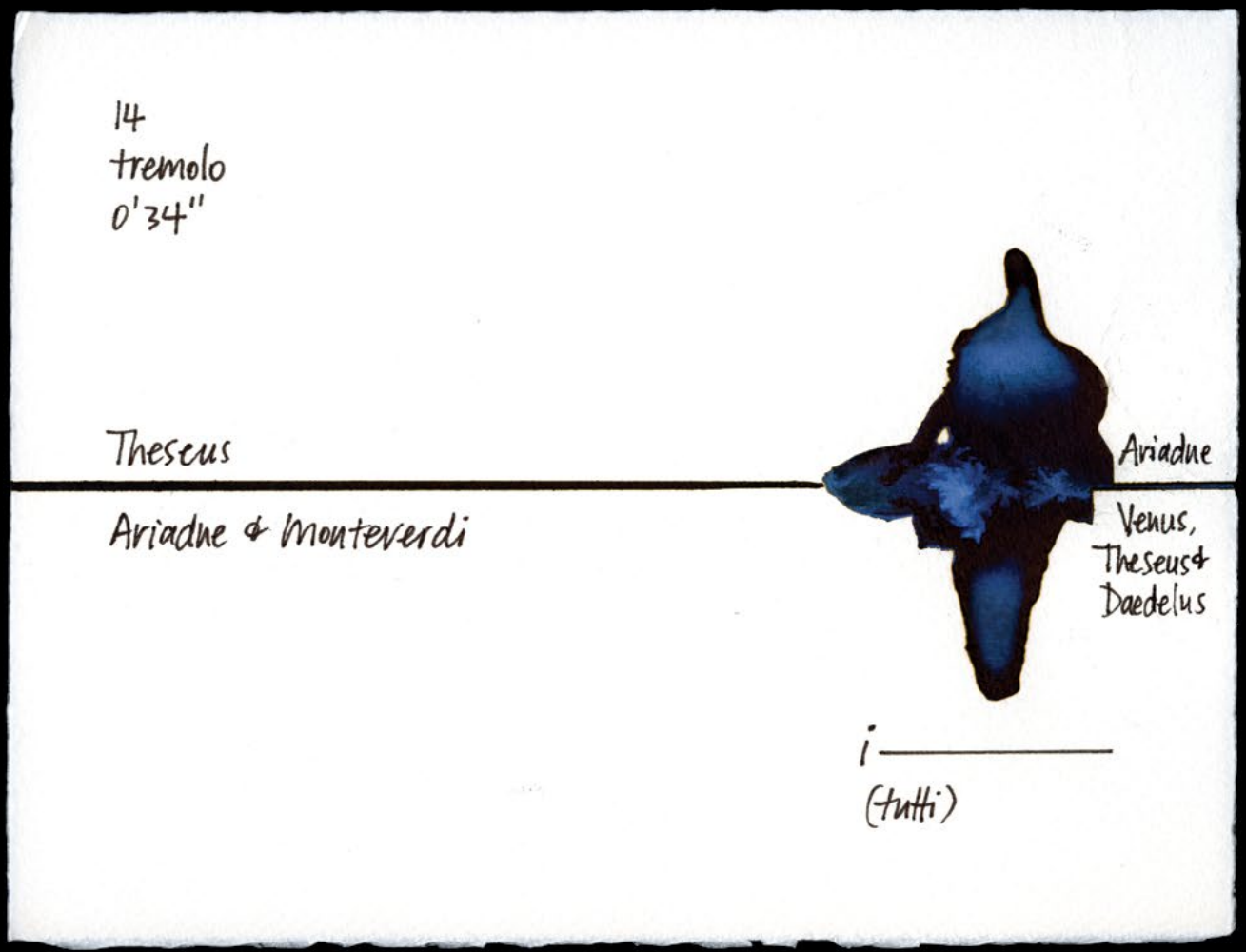
Canto 11. [Ariadne]



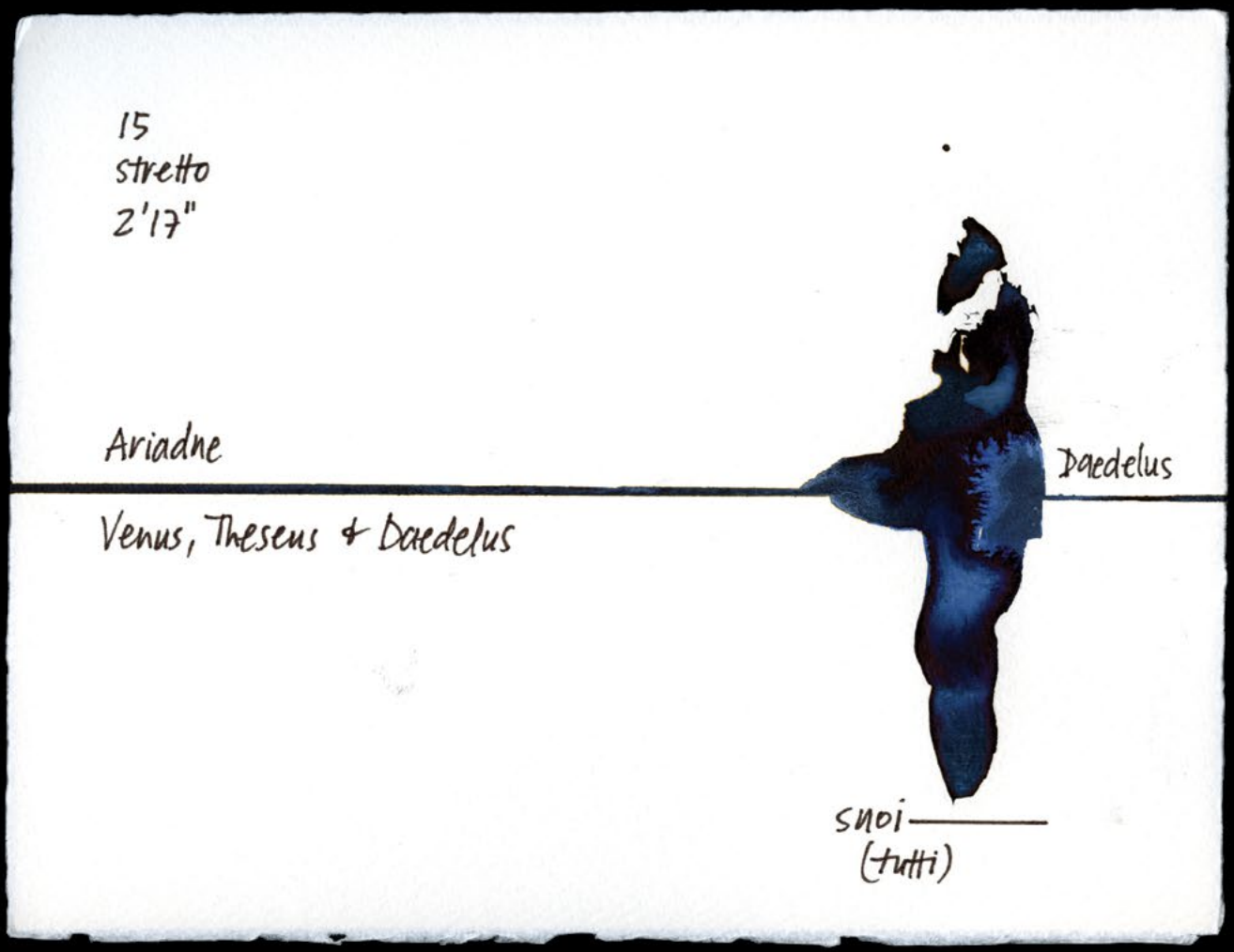
Canto 12. [Dædalus]



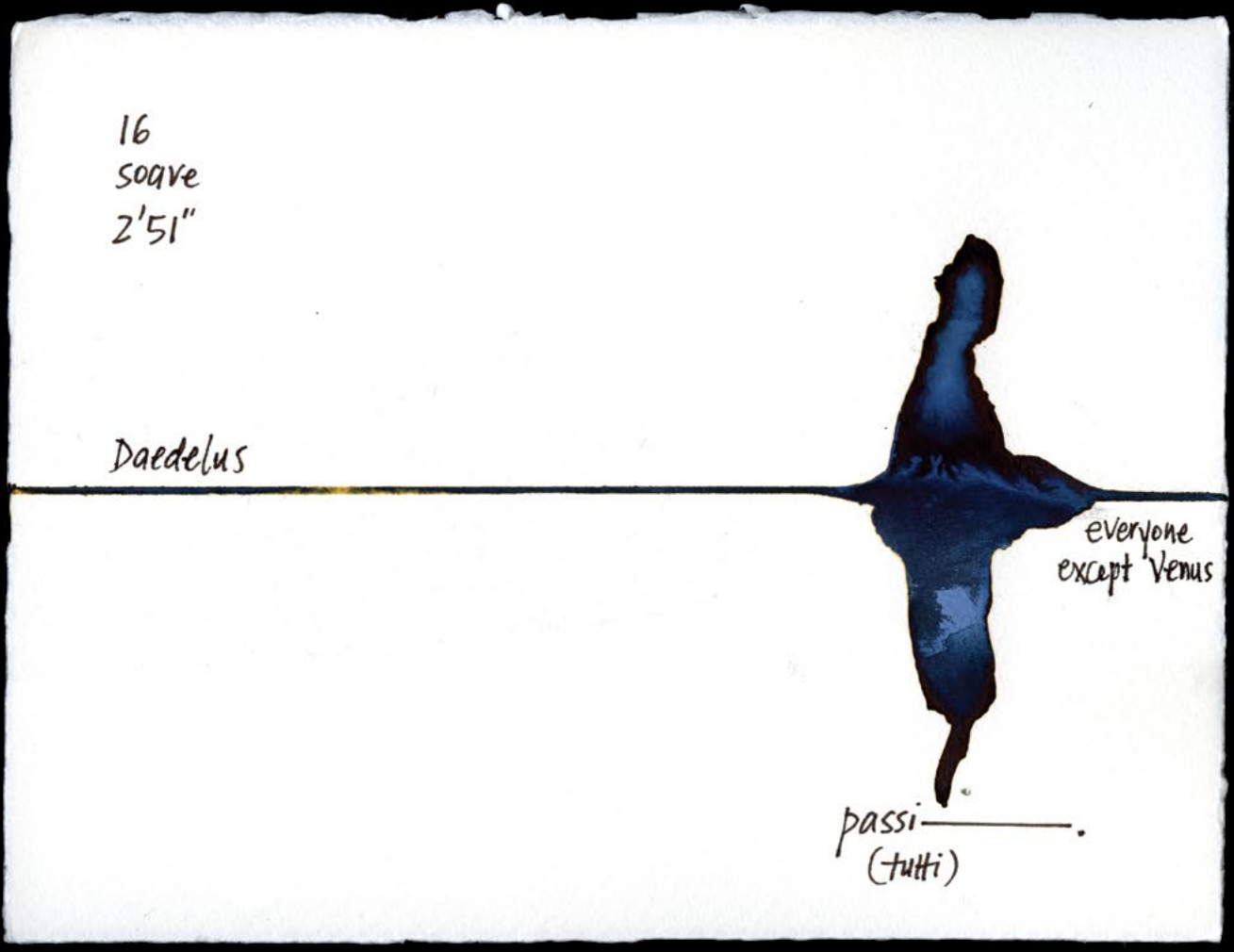
Canto 13. [Dædalus]



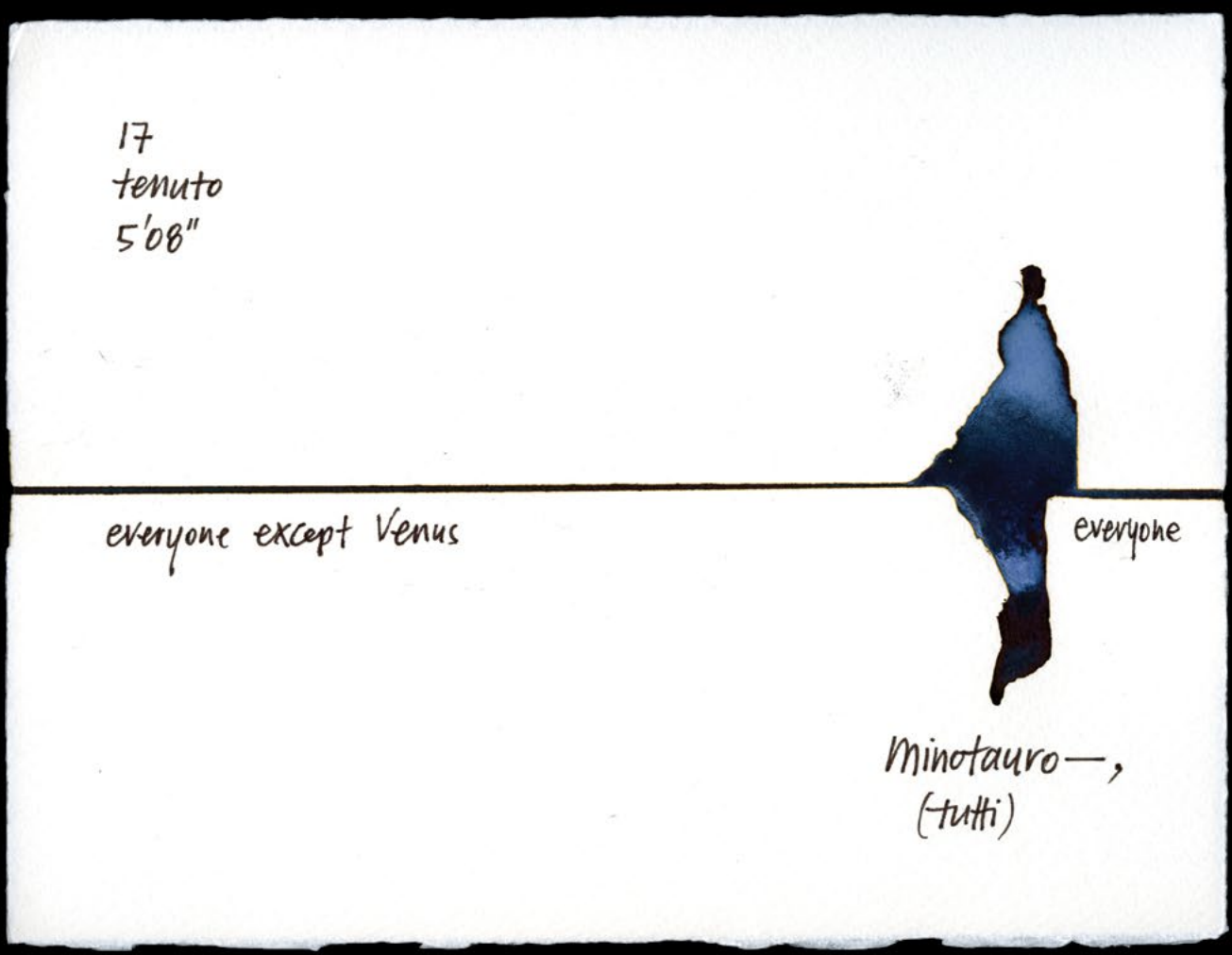
Canto 14. [Dædalus]



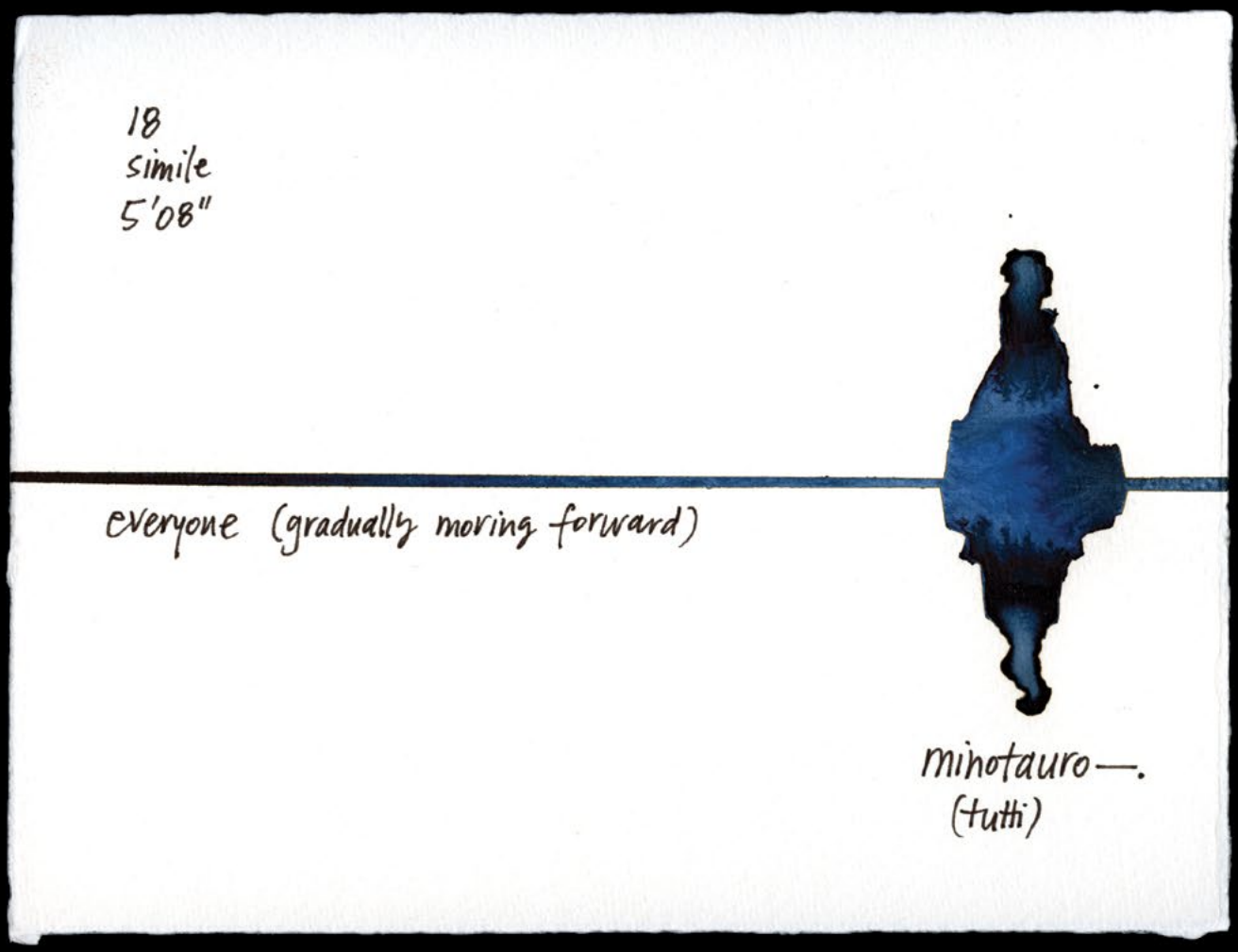
Canto 15. [The Bull Ant]

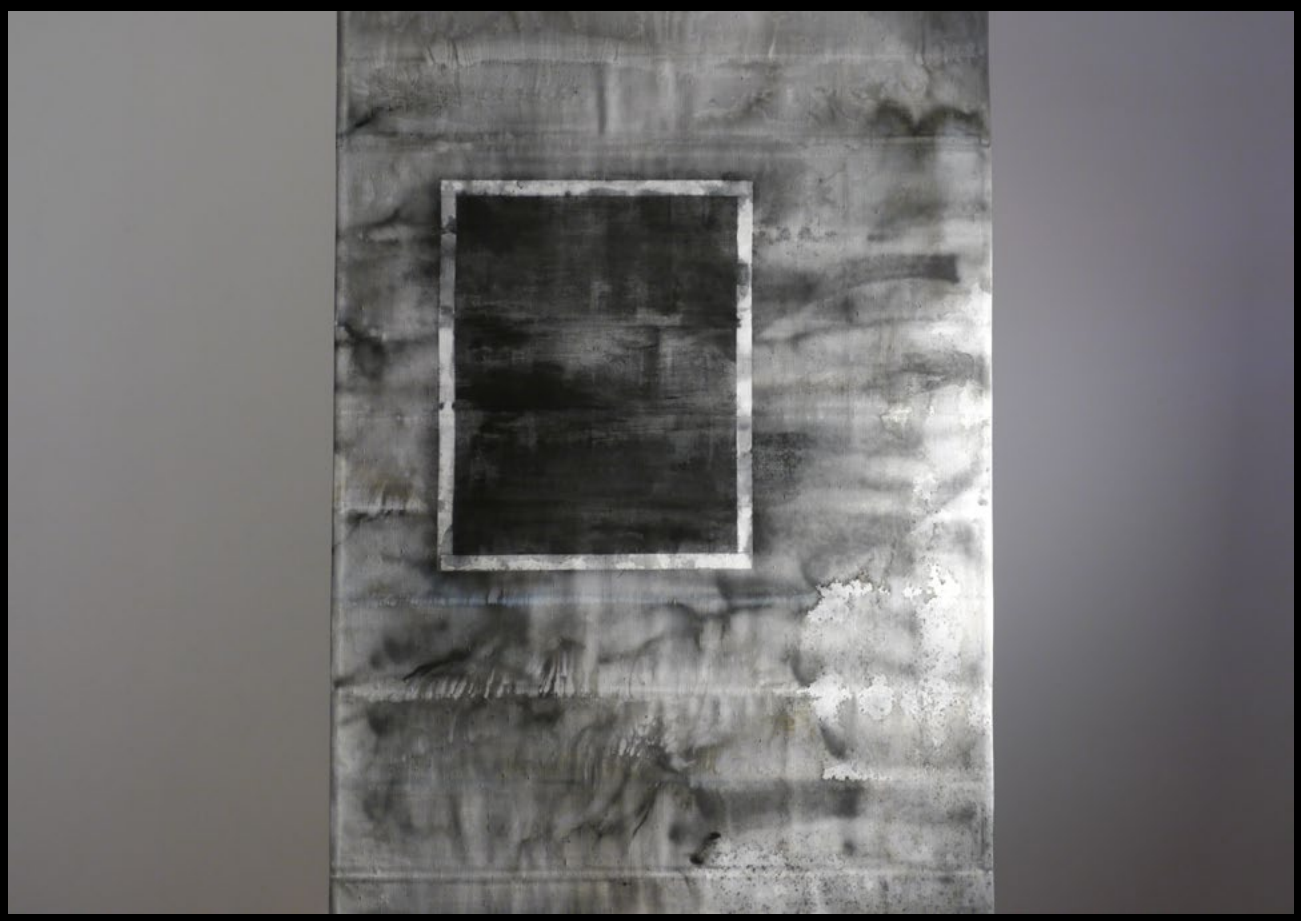


Canto 16. [Monteverdi]

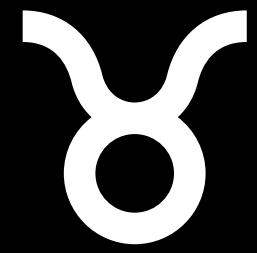


Canto 17. [Venus]





Canto 18. [Fine]



Part Three
Minotaur The Boats

Flotilla

— a group of small naval vessels, especially a naval unit containing two or more squadrons

— a group moving together

Cast

Ariadne
Soprano with a metal rattle

Venus
With a clarinet

Pasiphæ
With two crash cymbals

Theseus
Percussion: snare drum, a selection of wood blocks, sandpaper, cymbals, chimes, waterphone and a pair of maracas

Dædalus
Double bass and the Mino-phone

Monteverdi
Harpsichord with a little vibrator

Notes

Lit as for a recital.

All dressed in formal black. They appear as a squadron (a flotilla), all wearing uniform grey caps with a labyrinth logo. Everyone except Ariadne has a white shoe on their head with a feather as a sail. All the shoes are singles, not part of a pair. Ariadne's hair is wet.

There are three voyages, each consisting of seven watercolours. For Voyage 1, each watercolour is played for one minute (therefore seven minutes in total); for Voyage 2 each watercolour is repeated exactly as in Voyage 1, but for one and a half minutes (total ten and a half minutes); and in Voyage 3 for two minutes each (total fourteen minutes).

The watercolours should be read from left to right. The horizontal plane represents time. The vertical plane represents pitch, the top being the highest note, and the bottom the lowest.

The graphics should be played using a range of conventional and unconventional techniques (such as *sul ponticello,* flutter-tongue, harmonics, etc. as appropriate to each voice/instrument). The darker end of the colour spectrum should sound more resonant and forceful ('black' music) compared with the paler end of the colour spectrum which should sound less distinct and full of static ('white' music).

Each voice/instrument chooses their own path through each watercolour, while as an ensemble attempting to realise all the gestures and details of the watercolours.

While by its nature this notation has many freedoms, every attempt should be made to realise the graphics' contours and shapes as carefully and precisely as possible.

Dynamics between *pppp* and *ffff;* the more intense the colour, the louder the dynamic.

Movements

Foghorn	3 minutes and 30 seconds
Voyage 1	7 minutes
Turn	
Voyage 2	10 minutes and 30 seconds
Lie down	
Dialogue	7 minutes
Stand and turn	
Voyage 3	14 minutes
Exit	3 minutes and 30 seconds

Foghorn
3 minutes and 30 seconds

A foghorn is heard, thunderously loud. It shakes the building. It stops before the audience enters.

Ariadne stands, barefoot, on a straw mat.

The ensemble, wearing black shoes, is standing on blocks of wood.

Ariadne is facing the ensemble. The ensemble is turned away from Ariadne.

Voyage 1	**7 minutes**
‘I hope you have a nice life’ Ariadne and Dædalus	1 minute
‘It is suddenly cold’ Dædalus, Theseus & Monteverdi	1 minute
‘Better not to kill it’ *Tutti*	1 minute
‘The fall of Icarus’ Dædalus & Theseus	1 minute
‘At a distance’ *Tutti*	1 minute
‘Timing etc’ Dædalus alone	1 minute
‘I still have not met anyone who listens’ *Tutti*	1 minute

'I hope you have a nice life'
Ariadne and Dædalus

Ariadne sings: 'I hope you have a nice life.'
The more she sings, the further away she gets.

1 minute

'It is suddenly cold'
Dædalus, Theseus & Monteverdi

Ariadne raises her arm and imperceptibly waves.

1 minute

‘Better not to kill it’
Tutti

Ariadne sings ‘Anything but the void.’
Venus plays the clarinet.
Pasiphæ plays the crash cymbals.
Monteverdi plays the harpsichord with the small vibrator.

1 minute

1 minute

‘The fall of Icarus’
Dædalus & Theseus

Ariadne, Venues, Pasiphæ and Monteverdi slowly raise their arms outstretched as wings, pause for 20 seconds, then lower them.

1 minute

'At a distance'
Tutti

With nodding heads, Ariadne, Venus and Pasiphæ
sing (elongated like toffee): 'Yada yada.'

'Timing etc'
Dædalus alone

1 minute

1 minute

'I still have not met anyone who listens"
Tutti

Ariadne sings: 'I hope you have a nice life.'
Venus plays the clarinet.
Pasiphæ plays the crash cymbals.

The ensemble steps
off the blocks and
turns toward Ariadne.

Ariadne remains
facing the ensemble.

Voyage 2	**10 minutes and 30 seconds**
‘I hope you have a nice life’ Ariadne and Dædalus	1’30
‘It is suddenly cold’ Dædalus, Theseus & Monteverdi	1’30
‘Better not to kill it’ *Tutti*	1’30
‘The fall of Icarus’ Dædalus & Theseus	1’30
‘At a distance’ *Tutti*	1’30
‘Timing etc’ Dædalus alone	1’30
‘I still have not met anyone who listens’ *Tutti*	1’30

1'30

1'30

'I hope you have a nice life'
Ariadne and Dædalus

Ariadne sings: 'I hope you have a nice life.'
The more she sings, the further away she gets.

'It is suddenly cold'
Dædalus, Theseus & Monteverdi

Ariadne raises her arm and imperceptibly waves.

1'30

1'30

'Better not to kill it'
Tutti

Ariadne sings 'Anything but the void.'
Venus plays the clarinet.
Pasiphæ plays the crash cymbals.
Monteverdi plays the harpsichord with the small vibrator.

'The fall of Icarus'
Dædalus & Theseus

1’30

‘At a distance’
Tutti

With nodding heads, Ariadne,
Venus and Pasiphæ sing
(elongated like toffee):
‘Yada yada.’

1’30

‘Timing etc’
Dædalus alone

‘I still have not met anyone who listens’’
Tutti

Ariadne sings: ‘I hope you have a nice life.’
Venus plays the clarinet.
Pasiphæ plays the crash cymbals.

1’30

Everyone lies on their
backs. Dædalus and
Theseus lie side by side.

Ariadne continuously
shakes a metal rattle.

Venus, Pasiphæ and
Monteverdi continuously
flap folded paper napkins.

Dædalus and Theseus
conduct a telephone
conversation, taking turns
speaking into the Mino-
phone. The Mino-phone is
always held to the outer ear.

Mino-phone

Dialogue
7 minutes
[Simply spoken, always into the Mino-phone.]

0'00

Dædalus [Pick up the Mino-phone.]:
It is suddenly cold.

[Pause. Pass the Mino-phone.]

Theseus:
I started this so many times...

I was just thinking about you...yada yada.

It is all true
but I've felt terrible about when we last saw each other.

How are you?

[Pause.]

1'00

[Pass the Mino-phone.]

Dædalus:
I've started this so many times.

Fond memories.

How are you?

[Pause. Pass the Mino-phone.]

Theseus:
It really is a wasteland up here.
Fond memories, yes.

Timing etc.

Keeping you at a distance.

A genuine desire not to inflict damage perhaps poorly executed.

I left a week or two after we saw each other last.
A suitably vicious and soul destroying episode...

I am happy, superlatives people use to describe how one feels after being tested.

I still have not met anyone who listens...

[Pause.]

2'30

[Pass the Mino-phone.]

Dædalus:
It is just the beginning—it gets better.

I would like to know a bit more,

why you decided to break.

A typically blunt instrument to deal with the problem.

It is very nice to hear that you are alive.

Take care.

[Pause.]

1'00

[Pass the Mino-phone.]

Theseus:
Yes I feel able, yes.

Better not to kill it though.

[Long pause.]

4'00

I have been thinking about our conversation.

When I said I was 'afraid', I did not quite understand.

I am not willing to risk mine...or yours...

[Pause.]

5'00

[There is a moment when both hold the Mino-phone.]

Dædalus:
I also have been thinking—I thought I had moved on.

Strong feelings—
so I understand you not wanting to risk yours...

Let us give it time and space.

Take care.

[Pause.]

5'30

[Pass the Mino-phone.]

Theseus:
It is better not to kill it.

[Pause. Pass the Mino-phone.]

Dædalus:
A much more interesting response building a labyrinth to keep it alive.

7'00

[Put down the Mino-phone.]

Everyone stands.

Ariadne stands on a straw
mat, facing the ensemble.

The ensemble stand
and, turning away from
Ariadne, they step on
to the wooden blocks.

Voyage 3	**14 minutes**
‘I hope you have a nice life’ Ariadne and Dædalus	2 minutes
‘It is suddenly cold’ Dædalus, Theseus & Monteverdi	2 minutes
‘Better not to kill it’ *Tutti*	2 minutes
‘The fall of Icarus’ Dædalus & Theseus	2 minutes
‘At a distance’ *Tutti*	2 minutes
‘Timing etc’ Dædalus alone	2 minutes
‘I still have not met anyone who listens’ *Tutti*	2 minutes

'I hope you have a nice life'
Ariadne and Dædalus

Ariadne sings: 'I hope you have a nice life.'
The more she sings, the further away she gets.

2 minutes

'It is suddenly cold'
Dædalus, Theseus & Monteverdi

Ariadne raises her arm and imperceptibly waves.

2 minutes

'Better not to kill it'
Tutti

Ariadne sings 'Anything but the void.'
Venus plays the clarinet. Pasiphæ plays the crash cymbals.
Monteverdi plays the harpsichord with the small vibrator.

2 minutes

'The fall of Icarus'
Dædalus & Theseus

2 minutes

At the fifth watercolour, instead of ‘At a distance’, Ariadne opens a musical greeting card which plays fragments from Monteverdi’s *‘Lamento d’Arianna’.*

After one minute, Ariadne closes the greeting card and the ensemble all open cards which play fragments from the lament.

After another minute, the ensemble close their cards and Dædalus continues to the next watercolour (‘Timing etc’).

‘Timing etc’
Dædalus alone

2 minutes

‘I still have not met anyone who listens’’
Tutti

Ariadne sings: ‘I hope you have a nice life.’
Venus plays the clarinet.
Pasiphæ plays the crash cymbals.

2 minutes

Exit
3 minutes and 30 seconds

Ariadne exits in
one direction.

The ensemble exits
as a flotilla in the
opposite direction.

Fine.

CHAMBER
MADE
OPERA
RECORDS

The Minotaur Trilogy
by Margaret Cameron & David Young

Co-commissioned by Ten Days on the Island, Dr Peta Gillingham, Michael Bink (in memory of Kim Glover), Helen & Peter Murdoch, Fiona Sweet & Paul Newcombe, Meg Morris, Susan Pelka and Anonymous (2).

First performance on 18 October 2012 in The Salon, Melbourne Recital Centre, as part of Melbourne Festival, performed by:

Deborah Kayser, *Ariadne*
Caroline Lee, *Venus*
Hellen Sky, *Pasiphæ and the Bull Ant*
Matthias Schack-Arnott, *Theseus*
Mark Cauvin, *Dædalus*
Anastasia Russell-Head, *Monteverdi and Icarus*

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